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*Weekly Review OF THE World's Music*

Forty-Third Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXV NO. 8

NEW YORK, THURSDAY, AUGUST 24, 1922

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## SECOND DONAUESCHINGEN FESTIVAL PROVES A DELIGHTFUL AFFAIR

Prince of Fürstenberg, a Musical Patron, Holds a Musical Court—Krenek, Petyrek and Hindemith Contribute Notable Works—An Eighteenth Century Atmosphere Not Dispelled by Futuristic Music

In the Black Forest, August 3.—Since early childhood I have heard about the Black Forest, and, of course, I have imagined it black. Well, it isn't. It's green—green—green. Such green! Such greens, from bluish-gray to prairie grass—yet always green.

Broad valleys of Tiffany velvet with high furry sides (each hair a giant pine). Mountains wrapped in dark olive cloaks, their great bald heads uncovered in the blazing sun or hidden in a fez of clouds.

Fantastic glens with deep wooded sides, broken high up by spots of rocky rash. It is the most poetic, the most colorful, the most rhythmic enfin—the most musical landscape that I have ever seen in all of my many travels throughout Europe.

From the highest heights of the Feldberg you snake down to the Titisee; thence throughout the valleys towards the Danube's source. Patches of buff and red gleam in the evening sun against backgrounds of green: buff houses with red roofs, huddled together against oncoming night, while dark, serried sentinels stand guard on every ridge and crest.

Far out along the horizon the mountains, range upon range, intone their silent polyphony, their cantus firmus in the unflinching harmony of space.

You leave the Black Forest by way of Donaueschingen, its eastern gate, which lies, sunnily, in the plain that slopes gently to the Bodensee. (Bluebeard is behind you, the Trumpeter of Säckingen ahead.) Charming, picturesque old town. Its good citizens hold staunchly to the myth that the great river Danube is born within their walls. The fact that a few yards away the Baby Danube flows into another river already of respectable size does not disturb their fond belief. It gives them a feeling of superiority over the rest of humanity, which, God bless 'em, seems to show itself only in a friendly hospitality to the stranger who visits the "sacred" place.

They have other beliefs which sticklers for correctness might object to. They believe, obviously, that there has been no revolution in Germany and that titles have not been suppressed. For when His Serene Highness the Prince of Fürstenberg or his heir-apparent arrives at the Palace adjoining the "Danube" well, up goes the tricolor (blue-white-red) of the Principality of Fürstenberg, which hasn't existed since Napoleon fused it to Baden in 1806. (The flag of the new Germany is probably unknown to them; at any rate it has never been seen.) Over the shop of the leading baker, the leading saddler, the leading booter, the arms of Fürstenberg indicate "court appointment"; in the stationery shop you buy the words of the Fürstenberg Hymn:

"Eternal Father, Refuge great,  
Thy gracious blessings pour  
Upon our Prince and Princess fair  
For aye and evermore."

Or words to that effect. Tune by Kalliwoda, kapellmeister to the court of Fürstenberg from 1823-1853. (Half a column in Grove. His monument stands in the park.) Donaueschingen is a place where Jean Christophe might have grown up—and still might. Eighteenth century!

The present day prince is a Viennese cavalier sixty years young. Runs big industries, beer breweries, saw mills (that big forest through which I came from Feldberg is his), et cetera. He does everything but reign. Is the closest friend of Kaiser Wilhelm, who now does the same. (Had their positions been reversed there would have been no war!) Born diplomat, with a genius for geniality; loves music, chiefly as a social "instrument," a matter of cultural bien-faisance. The ideal patron of a music festival.

### A WORTHY WORK FOR PRINCES.

"You see," he said to me (having graciously sent for me to express his thanks for my coming), "we princely houses must justify our existence nowadays. This is the

way I try to do it." In a moment I was a monarchist, deepest dye! A monarchy solely for the furtherance of art? I'm for it!

(What an idea for Germany, by the way: there were twenty-six reigning princes—let them live by all means, as super-impresarios; protectors of traditions, and of incipient art. Two of them are doing it on the quiet; others may follow. Who knows?)

For, if there is anything to this king business, it is this: continuity. Only in the undisturbed continuity, the staying put for centuries, can an artistic tradition grow. Democracy is all very well, but uncertain. Its variability is its strength. Art needs conservation—conservatism, if you will. The very atmosphere that is inimical to politics is



Photo by Lou Goodale Bigelow.

### ERNESTINE SCHUMANN HEINK AND HER DAUGHTERS.

A recent and unique photograph of the famous diva and her two daughters taken in California. Mme. Schumann Heink is at present in Garden City, L. I., resting at her home after a busy season; however, she is filling a number of summer engagements. On August 19 she appeared with her usual success at the Auditorium at Ocean Grove, and on September 3 she will sing at Atlantic City. Other dates filled in August include one at Lakeside, Ohio, on August 10, and another at Culver, Ind., on August 12.

the incubator of art. It is obvious that the Prince of Fürstenberg means a great deal to musical art.

On the other hand, music means a great deal to the Prince. Not since the days of the monarchy, perhaps not since pre-Napoleonic days, have the Fürstenbergs "figured" so conspicuously as they figure on these festival days. The bargain is a fair one.

### THE FESTIVAL BEGINS.

Sunday morning.—High Mass in the Catholic Church, the old court church. A beautiful "baroque" interior; eighteenth century ornament and atmosphere; the soft brilliance of candle-light. Schubert's G minor mass. Small classic orchestra, selected choir, both in the organ loft. Musical Director Burkhard (Hofkapellmeister) conducts. Famous soloists (Tiny Debüser and Hermann Weil). A crowded nave; people—townspeople, peasants in black costume, outsiders—fill the aisles, standing. Their Serene Highnesses in a private balcony over the choir (proscenium box).

I notice how well the priest intones—a high baritone. The choir sings the music as though it were a part of its daily ration. The soprano soars, "Benedictus, benedictus in aeterna . . ." What depth; what touching beauty; I see tears on my neighbor's cheek. This is not our century.

Outside the sun shines brightly, brilliantly, on the colors of the Black Forest town: buff and red, and the green

of the lindens about the church. Their Serene Highnesses walk to the palace, quietly saluted by the populace. Eighteenth century!

### AUTOBIOGRAPHICAL REVELATIONS.

"A refuge for the young," that is what the Prince wants to make of Donaueschingen. Many that came this year were very young. Their works were chosen by a "working committee of three, none of whom are ancient themselves: Heinrich Burkhard, Eduard Erdmann and Joseph Haas. (It is a committee that would correspond to say, Arthur Farwell, Leo Ornstein and Daniel Gregory Mason in America). In a special Donaueschingen number

(Continued on page 30)

### National American Music Festival Plans

The annual National American Music Festival is to be held at Elmwood Hall, Buffalo, N. Y., October 2 to 7, under the direction of the National American Music Festival Association, Inc. There are to be twelve concerts,

two each day. The artists engaged to appear are (sopranos) Anna Case, Hulda Lashanska, Dicie Howell, Louise Miller; (contraltos) Carolina Lazzari, Mabel Beddoe, Florence Hallberg; (tenors) Geoffrey O'Hara, James Price, Richard Miller, Elwin Smith; (baritones) Walter Green, C. C. Quaist; (violinists) Helen Jeffrey; (pianists) John Powell, Helen Gerrett Menig, Francis Moore, Robert Braun; (accompanists) Blanche Barbot, Robert Braun, Frank LaForge, Francis Moore, Christie Williams.

The festival will have its formal opening Monday afternoon, October 2, when Geoffrey O'Hara will lead in the singing of "America." The principal event of the afternoon will be the swearing in of contestants who will compete for national honor and for the \$450.00 prize money offered by the association to the winners of the voice, piano and violin contests. The charge to the young artists will be delivered by Supreme Court Judge, Hon. Alonzo J. Hinckley, and Hon. George L. Hager, County Judge, will administer the oath. In the evening the National Festival Chorus will be assisted by Anna Case and Helen Jeffrey. The Cadman Quartet will present the program on Wednesday afternoon (Louise Miller, soprano; Florence Hallberg, contralto; Leroy

Tuesday afternoon the program will be presented by the Arton Quartet (consisting of Dicie Howell, soprano; Mabel Beddoe, contralto; James Price, tenor; Walter Green, baritone, and Francis Moore, accompanist. In the evening the National Festival Chorus will be assisted by Anna Case and Helen Jeffrey. The Cadman Quartet will present the program on Wednesday afternoon (Louise Miller, soprano; Florence Hallberg, contralto; Leroy

Hamp, tenor, and Clayton Quaist, baritone.) The evening soloists on Wednesday will be Carolina Lazzari, contralto; Francis Moore, pianist, and Richard Miller, tenor.

### THE YOUNG ARTISTS' CONTEST.

Thursday afternoon's program will offer the young artists' contest. All competitors must be American born. They must not be under fifteen or over twenty-eight years of age. They must sing in the American language and only from compositions by American born composers. Each contestant is limited to ten minutes and will be announced by number. Marks will be given on four points, i. e.: tone quality, diction, interpretation, personality and stage presence. The audition committee consists of Robert Braun, head of the piano department at Cornell University; Robert G. McCutchan, Dean of DePauw University School of Music; Geoffrey O'Hara, composer, pianist and singer. Those who will participate in the voice contest are Esther H. Drueger, Williamsville, N. Y.; Geraldine Ayers, Buffalo, N. Y.; Anita Ruppel, Buffalo; Leona Fawcett, Pittsford, N. Y.; Emily Louise Hallock, Towanda, N. Y.; Melville Avery, Buffalo; LeVina English, Rochester, N. Y.; Rita Peters, Rochester, N. Y.; John Nisita, Buffalo; Walter Horace Thorpe, Westmount, Canada; Margaret Heckman, Buffalo; Florence Wertimer, Buffalo; Altheda Oliver, White Plains, N. Y.; Neil Willard, Buffalo; Ruth Pettit, Buffalo; Emily W. Linner, Buffalo; Leita Fellows, Mexico; Ethel N. Dreher, Buffalo; Byrel Bradshaw, (Continued on page 44)



# THE ART OF VIOLIN MAKING

A Visit to Historic Mittenwald, the Home of the Violin Making Industry, Reveals Many Interesting Facts—How the Violin Is Made

By H. O. Osgood

Mittenwald, July 22—"This," said Hans Neuner, "is the cheapest model in a full-size violin that we make today." "What do the American dealers retail it for?"

"Six dollars."

And if you had just seen for yourself, as I had, the time, patience and care that is necessary to make one of those six dollar violins (perhaps they're a bit more by this time),



MONUMENT TO MATHIAS KLOTZ,  
who introduced violin making in Mittenwald about 1680.

you would look with more respect on a cheap violin the next time you see one; it hasn't the tone of a Stradivarius, but that is about the only detail in which it differs from one. This very model we were looking at is copied with minute exactness from a famous Strad that once belonged to Vuillaume, the Paris master.

Making a violin is practically all hand work, and, from the nature of the instrument, must remain handwork, which accounts for the fact that the seat of the industry has remained for nearly two centuries in this little town, instead of moving into a big city. Mittenwald, stuck in a little mountain valley between the huge Karwendel and Wetterstein ranges, nearly three thousand feet up in the air, three and a half hours south of Munich and only ten minutes north of the Austrian Tyrol, makes more violins than any other community in the world, unless it be that other little German village, Markt Neukirchen in Saxony, the product of which, however, is not considered as ranking in quality with what the Mittenwalders produce. (I am leaving the Japanese industry, which suddenly flared up during the war, out of consideration, for there are no statistics concerning it at hand. Hans Neuner, though, said he had heard that there are over four hundred thousand cheap Japanese violins in America today.)

If it were not for the United States, Mittenwald would still be a tiny country hamlet, unknown except to the stray mountain tourist; but the United States has made a busy manufacturing town out of it. Mittenwald sells at least ninety-five per cent. of its violins to us. It began sending

them over while we were still a part of the British Empire, and has been doing it steadily ever since, except for occasional interruptions when some little thing like a war blocked the smooth way of transportation for a while.

Happily, being a manufacturing town has not spoiled Mittenwald's quaint beauty. Violin making calls for no high chimneys and smoke. It is an idyllic mountain town, its sometimes straight, sometimes crooked streets lined with what we are taught in childhood to call "chalets." (There was a great fire in 1914 that burned down seventeen houses, but they had the good taste and sense to rebuild them in the ancient style, so there are no distressingly new and ugly structures to disturb the general harmony.) The power that is needed for the saw mills is furnished by the mountain streams—and Mittenwald comes about as near to being Spotless Town as anything can.

## HOW IT BEGAN.

Where the two main streets of the village meet (one of them, by the way, has a living brook of water rushing down its middle), right in front of the church, stands the monument that grateful Mittenwalders erected to the man who started the industry by which they live, Mathias Klotz. Klotz belonged to the latter half of the seventeenth century. What started him making instruments, I do not know. I believe tradition says that he worked first at making the old German lute. Probably he became dissatisfied with its imperfections. Whatever his reason, he wandered away from Mittenwald, down through the passes of the Tyrol, and out onto the North Italian plain, until he came to Padua. There, from 1672 to 1678, he worked at making violins in the shop of one Railine, whose signature, with the attest of two other master makers, may still be seen on the certificate given him in the latter year, testifying that he had absolved his course with honor and that he was prompt, obedient, industrious, and several other things. Soon after that Klotz appears to have strolled home again and started the Mittenwalders making the new fangled Italian violins, though he must have been in Padua once more in 1702, when he had a notary public write some Latin all over the bottom of his certificate and stick a big seal alongside of it, just to prove that it was genuine. Had some envious Mittenwalder questioned its authenticity?

## SIMPLE BEGINNINGS.

The factory furniture necessary for a violin maker consists of a bench and a stool; his equipment of a baker's dozen tools, a glue pot and a pot of varnish. So, learning the art from Klotz, many a Mittenwalder set a bench in his own front room and earned more money with less time and labor than he had before required to wrest a hard living from the rocky soil or the mountain forests. There are still a great many benches in a great many Mittenwald front rooms. You can stand on the sidewalk and look in and watch the fiddles (that's a good English word), being made. These individual makers work for some special little market of their own—for the work is slow and the quantity of production very small—or they do piecework on special parts for the larger manufacturers. Of these there are two: the firm of the Baader family and the house of Neuner & Hornsteiner. Through the courtesy of J. C. Freeman, of New York, expert for the Rudolph Wurlitzer Company (than whom no man in America knows more about fiddles, old and new), I had letters of introduction to the heads of both concerns, but as I had appointments in Munich that

limited my stay in Mittenwald and prevented me from visiting both, I selected the last named, since the firm of Neuner & Hornsteiner is the oldest and largest in the Mittenwald industry. I shall literally never forget the kindness and courtesy with which I was received by Hans Neuner, the present head of the firm, nor the patience and willingness he displayed in helping me to find out all I could about what I had come to learn—the post-war condition in an industry that is so intimately connected with musical life in America.

## MANUFACTURING ARISTOCRACY

A manufacturing firm that can boast of fifty years is venerable with us at home, but the Neuner firm was founded in 1750 and the present Neuner is the fifth generation in the business; also there are two youngsters, sixteen and nineteen, who are going to carry it on. Furthermore, a part of the present principal factory building is still the old, original "Werkstaette," in which the first Neuner fiddles were made, one hundred and seventy-two years ago; and down in the topmost peak of the lumber loft they still preserve a few pieces of wood that were bought in that first year, among them great planks from which a whole cello back or belly might be cut in one piece. First we had a look at the ancient instruments—few of them now, for most have been sold—that Mr. Neuner possesses; then at the fine home-made instruments of the Neuner house quartet, including the fine cello that Ludwig Neuner (father of the present director) made for a once famous cellist, Luebeck; and finally there was an inspection of the many models of the predecessors of the violin (including a Welsh instrument with the highly original name of "Crwth"), a glance at the diploma of Mathias Klotz, already referred to—the Neuner tradition comes



MITTENWALD IN THE BAVARIAN ALPS,  
cradle and home of the violin industry.

direct from his hands—and a survey of the visitors' book, which includes the names of many royalties and highnesses that are neither royal nor high any more.

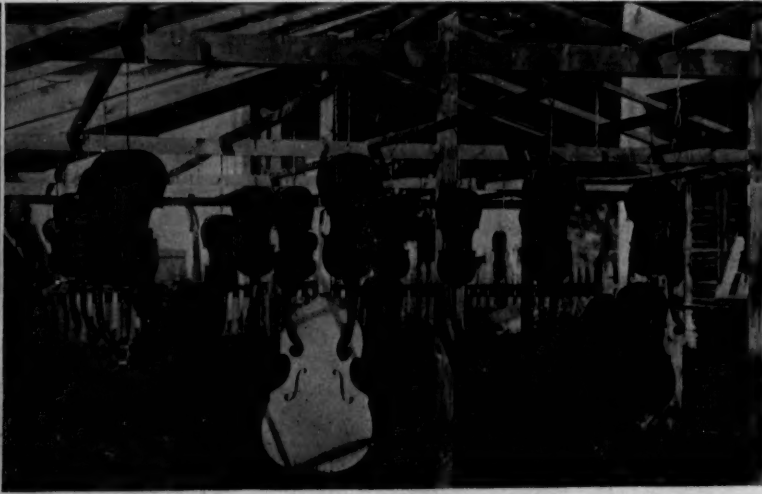
## HOW THE FIDDLES ARE MADE.

Then the course in violin making began with the lumber loft. (How many violinists have ever had a chance to see exactly how the instrument they play is made?) There the thousands of sawed pieces lie to weather and season until they are needed, all piled in certain order and numbered with orderly precision, so that corresponding pieces

(Continued on page 10)



IN THE GOVERNMENT SCHOOL FOR VIOLIN MAKING  
The two boys in the foreground have just finished gluing together and clamping the side pieces with which the making of a violin begins.



VIOLINS AND CELLOS HUNG OUT IN THE OPEN AIR TO DRY BETWEEN  
COATS OF VARNISH

This is no longer done, because of the danger of thieves, a comment on post-war morale.



# Bach's Sonatas for Violin

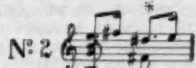
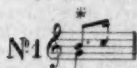
Analyzed and Annotated by Arthur Hartmann

## ARTICLE III

Copyrighted, 1922, by The Musical Courier Company.

[Article I of this interesting series on Bach's sonatas for violin was published in the August 10 issue of the Musical Courier. Article II appeared in last week's issue.—The Editor.]

NUMBER Three of these works is again a sonata: "Grave" being one of the slow tempos, indicating perhaps character rather than pace. At the end of the sixth measure in the first movement (See Ill. No. 1) there is no trill indicated; nor at (See Ill. No. 2) the



second half of measure eleven. According to Joachim's "original," the last beat of the measure, exactly four measures from the last-given illustration, or the fifteenth from the beginning of the composition, should read thus: (See Ill. No. 3). Whereas David's "original" defiantly claims



this for the original (See Ill. No. 4), and this present edition heartily endorses David's "original" for in this particular instance "Bach" shows more qualities of soul—through the recitative-like phrase of David than the rather impersonal and feelingless "Joachim-Bach." The notation in David's "original" of the following—seventeenth measure from the beginning—is clearly a mistake, for the chord at the opening cannot be more than an eighth note. (See



Ill. No. 5.) There is no trill indicated at \* in the original (twenty-first measure from the beginning) (See Ill. No. 6) and according to Joachim's "original" this beat—end of the same, or twenty-first measure from the beginning—is



thus divided: (See Ill. No. 7), yet according to David's original, it is (See Ill. No. 8).

It is impossible to imagine both gentlemen wrong, yet it is equally hard to believe both "Bachs" right! The two notes before the end of the composition—mysterious end on the dominant—are given in Joachim's original thus:



(See Ill. No. 9); and Joachim gives the interpretation (See Ill. No. 10).

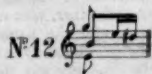


The question is, if the zig-zag line does not refer to vibrating but is indicative of a shake, then why disregard the shake on the lower note? Accordingly, it should be: (See Ill. No. 11).



### FUGA—A MINOR.

This is a magnificent fugue, one of incalculable value to the violinist and perhaps even more musical than the grand fugue in C. The exposition must be presented in majestic style. To facilitate matters we will stamp the end of the final entry (beginning of measure nine, Ill. No. 12), as "Letter A."



At the end of the seventeenth measure (one measure before we place the letter B), at the note indicated with an asterisk (Ill. No. 13) there is no trill given by Bach,



and it is the opinion of the writer that it would not improve the ending by adding a trill or even a turn. While

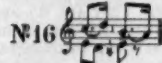


the succeeding measures are all given with sustained notes (See Ill. No. 14) it will be seen at a glance that already

in the second measure we encounter a style of writing which is impossible of literal and exact execution. Hence we advocate using the abbreviated notes, merely as supplying accents as well as harmonies. At the thirty-eighth measure (and one measure before we place our letter C), David claims the original is: (See Ill. No. 15) yet changes the G to G sharp.



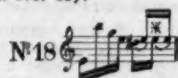
Joachim, however, claims G sharp to have been the original, and also uses it thus. Our personal preference is for G natural. The forty-fourth measure from the beginning is not given with a trill over the note B and it were just as well to omit any additional ornamentation. On the other hand, we strongly urge the doubling of the E to give an added strength to the bass, thus: (See Ill. No. 16). At



the next, or the forty-fifth measure, we place our letter D, in the first measure of which David and David's "Bach" give as (See Ill. No. 17), yet a few measures later, the



same measure transposed to the dominant is most illogically given as: (See Ill. No. 18).



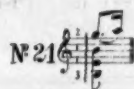
The former instance is given by Joachim and his "Bach" in the exact transposition of the passage quoted in the dominant: or in other words as per the following illustration (See Ill. No. 19). Hence, Bach must be accused of



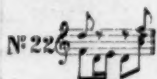
carelessness in Leipzig and accuracy in Berlin. Beginning at the sixty-first measure (See Ill. No. 20) we will place



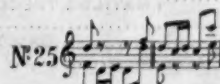
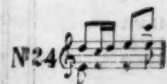
our letter E, and in the seventy-second measure we find an awkward chord: (See Ill. No. 21) which, if taken with the



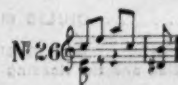
fingerings herewith given, had best be secured with the second and first fingers first. At the subsequent, or seventy-third measure, we place our letter F, and at the ninety-first, letter G. At the one-hundred-and-third measure, we fix the letter H, and the imitations which occur in measures 106-7-8-9 and 110 should be so arranged in the bow that one curves, or re-curves, to that string which has the note on which the imitative answers begin. At the 125th measure we place the letter I, and two measures later we find disparity between David and his Bach. The latter has it: (See Ill. No. 22), and David has it: (See Ill. No. 23); yet two measures later, or in the 129th from



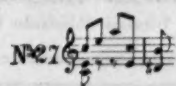
the beginning of this fugue, it is given by both: (See Ill. No. 24). Our preference for both these places would be as follows: (See Ill. No. 25). The 133rd measure is



always given as in Ill. No. 26, yet it seems to me that it would be thoroughly justifiable to add an E, in its pro-



gression to D sharp, thus: (See Ill. No. 27). At the 137th measure we place the letter J, at the 149th the letter



K, and at the 166th, the letter L. At measure number 170 (See Ill. No. 28) Joachim claims the upper D to be a nat-



ural note—not D sharp—and also, uses it thus. At measure number 179, we place the letter M, and in the 189th, the letter N. In the 198th measure (See Ill. No. 29) Joachim



claims that the original is: (See Ill. No. 30). He, however, changes the G to an F. At the 206th measure we place



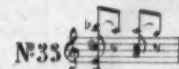
the letter O, and two measures later, or the 208th (See Ill. No. 31) Joachim claims an E natural in place of the F



sharp, as being the original, and furthermore adheres to it. (See Ill. No. 32.) At the 221st measure we place the



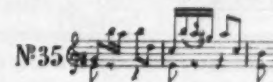
letter P, at the 232nd the letter Q, and at measure number 253 the letter R. The 258th measure (See Ill. No. 33) is



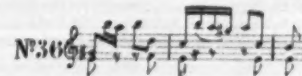
disputed. According to Joachim's original, it is as given in the following illustration (See Ill. No. 34), yet he changes



it as in illustration No. 33. Measures Nos. 263-64 are universally accepted as (See Ill. No. 35), yet why should not



the end accents have their accompanying note of harmony as in the subsequent harmony (See Ill. No. 36)? And



finally, four measures from the end of the fugue, David has it: (See Ill. No. 37), yet Bach has it: (See Ill. No. 38). Which is the better?



The succeeding movement—*andante*—not having revealed any glaring deficiencies or peculiarities of musical orthography, we will pass on to the next movement, contenting ourselves with the comment that "*andante*" is really the slowest of the fast movements, so to speak. It is a slow movement, *bien entendu*, but one with an undercurrent of motion; in other words, "*goingly*."

As we cannot, in the confines of these articles, reproduce our fingerings or give markings of phrasing, we will also have to pass over the final *allegro* in this set and turn our attention to the fourth big work of this series.

[Article IV of this series will appear in next week's issue of the Musical Courier.—The Editor.]

### Poverty Drives Former Star Back to Teaching

Vienna, July 26.—Paula Mark, a favorite star soprano of the Staatsoper some twenty years ago, and who had retired from the stage to become the wife of Professor Neusser, an eminent medical authority, is another one in the long list of Vienna's famous artists who have been impoverished by the fearful economic crisis. She now announces her return to musical activity and is offering her services as a vocal teacher.

P. B.



## ANNUAL MUNICH FESTSPIEL BEGINS

"Die Meistersinger," the Opening Feature, Presents Good Cast and Is Finely Given—Fewer Americans Present on Account of High Prices—The Prince Still Fiddling—"Das Dreimaederlhaus" Differs from "Blossom Time"—Other Interesting News

Ruhpolding, August 3.—Well, the annual Festspiel has begun. It started last Tuesday evening—or, to be exact, last Tuesday afternoon at 4 o'clock, for, when they give a work like "Die Meistersinger," they take plenty of time at it. It begins at 4, and there is a pause of thirty or forty minutes after each act, during which the audience promenades in the lovely garden attached to the theater or eats and drinks in the pleasant restaurant, according to its taste. These long pauses are markedly effective in palliating the cumulative wearying effect of a five-hour opera, which is bound to wear on even the most enthusiastic and devoted listener when taken in the usual way, that is, when taken with short pauses.

I shall leave it to Albert Noelle, the regular Munich correspondent for the *MUSICAL COURIER*, to tell you about the details of the performance. Without doubt, he will say it was a good one and it was, unexpectedly good, quite worthy of the name of "festival performance." What interested me was the comparison I made with those we used to have when I was an unimportant but decidedly interested member of the Munich organization about twelve years ago. In those days Friedrich Brodersen was singing Kothner, the baker, in "Die Meistersinger," but last Sunday he gave us Sachs. Brodersen has improved more than one hundred per cent. In the old days he never sang a loud passage loudly—he shouted it ("brüllen," the Germans call it) in most unpleasant tones, so that the sensitive ear wanted to rise and go away from there. But he has learned the art of singing a forte and keeping the tone agreeable in quality at the same time. Also he has learned a great many other things about singing and acting. His Sachs was about as good as any I have seen, comparable with that of the other Munich bass-baritone, Bender, who is coming to us at the

Metropolitan this next winter; and this is a high compliment, for Bender is an artist of the first rank.

## A GENUINE ACQUISITION.

Delia Reinhardt, the Eva of this performance, is another who is headed for the "Met." next winter. It looks very much as if she would be a decided acquisition, for she has a rich, sympathetic lyric soprano, sings well, and is a beautiful girl in the bargain—that unusual thing, a German soprano who is not stouter than she ought to be. A third bright spot was the David of a young singer named Seydel; David is only too apt to be a close relation of Gurnemann, great-grandfather of operatic bores, but Seydel, through clever acting and an enunciation that allowed every word of the role to be understood, made him very possible.

Bruno Walter was at the helm, and under him the orchestra did sterling work. It has certainly improved since I was there, even if Felix Mottl did lead it in those days. Walter's reading of the whole is a little softer than I like, not quite the sturdy masculinity that lies in the "Meistersinger" score; on the other hand he gets some beautiful color effects that are quite individual. Through what acoustical chance he was able to make the harps audibly just after the beginning of the Vorspiel, where they accompany the brass at the first appearance of the massive "Sunft" theme, I do not know. They (or it) are there in the score, and many a time have I seen one or more harpists frantically clawing away at their instruments, but never before has the ear caught their sound against the mass of brass.

The chorus was excellent and the mass scenes admirably stage-managed—for the latter, thanks to the veteran stage-manager, Anton von Fuchs! For once the famous street quarrel was something more than a mere unmeaning mass of supers in the center with the chorus standing immovably around its edge, all eyes on the conductor. It's time, however, for Munich to buy a new outfit of scenery if it is going to give real "festival" performances. All the sets, except the church of the first act, are old fashioned in construction and painting, the second act, in particular, belonging to the good old colored postcard school of the eighties.

## STRANGERS STAYING AWAY.

The stranger—especially the American—was markedly conspicuous by his absence, compared to before-the-war festivals, which fact must have meant a large difference to the box office, since the idea had been to sell tickets to the non-German at five or six times what the native has to pay. Evidently the non-German resented this fact and also the fact that the city, the state and the hotel keepers mulct him as best they can in Munich. He stayed away and the native German bought the tickets, which must have cost the box office a good many thousand marks. I paid particular attention to the audience during the intermission, and, if foreigners comprised over twenty per cent. of it, I am quite mistaken, with perhaps half of this twenty per cent. divided between Americans and English. In the old days it seemed as if half of every festival audience spoke English, but it was rare to hear it last Sunday evening.

Particularly noticeable was the absence of personalities of the American musical world. In the old days I was always sure to meet half a dozen—opera singers, teachers, writers, etc.—in the garden, but Pitts Sanborn, the New York Globe's music critic, was the only one I found this year. It was Mr. Sanborn's first visit to Munich, and he was very much pleased both with the performance and the city itself, vowing he will come here every August hereafter. It is a likable city, but it is not behaving well toward the stranger this year. It is not—as I have repeatedly written—so much a question of money with the exchange at the present figure as of the unfair principle of the thing, and the petty police annoyances and regulations are par-

ticularly galling to the American who comes here only with the most honest intentions. Playwrights George Middleton and Phillip Moeller were also in the audience, but I saw no other Americans whom I knew.

## THE PRINCE STILL FIDDLING.

His ex-Royal Highness Prince Ludwig Ferdinand, who has played in the orchestra at the second desk of the first violins at every Wagner performance for I don't know how many festivals, was out in the garden chatting with friends in the intermission. He does it just for the pure love of the thing. With a literally battered straw hat, an equally battered old brier pipe, and—clad in a frock coat, he was a noticeable figure. The Wittelsbach royal family was noted for its democratic propensities, and Prince Ludwig Ferdinand has always been a modest, unassuming, genial person, ready to swap the time of day with friend and acquaintance. Incidentally, he is a surgeon, and did a great deal of operating for the poor in the old days, giving his services gratis. No wonder that he is a general favorite.

## "DAS DREIMAEDERLHAUS."

How many times have you been told that the foreign operetta is spoiled when it is made over for the American stage; that the "atmosphere" disappears; that, to know what it is like, you really must see it in its original form and language? A good many, eh? Well, from personal experience with the "Merry Widow," which I had seen in the original and two or three other languages, I knew it was not true in that particular case; so when the opportunity presented itself, the other evening, I went to see "Das Dreimaederlhaus" at the Gaertnerplatz Theater in Munich, just to compare it with "Blossom Time," the American version, which had such a run in New York all last winter. And "Blossom Time" won by a very large margin.

A Viennese musician named Berthe prepared the "Dreimaederlhaus" score from Schubert's music. A good deal of this was used in "Blossom Time" but the New York program divided honors between Berthe and—if I remember correctly—Sigmund Romberg, without giving definite credit to either one. Much to my surprise, and pleasure I found that it was Romberg who had arranged the best numbers. The famous "Serenade," so skillfully introduced that it was one of the principal hits of "Blossom Time" (think of it—Franz Schubert a Broadway favorite!) is not used at all in "Dreimaederlhaus." In its place is a number, "Unter dem Fliederbaum," which seems to be made out of two of Schubert's tunes, neither one of which I had ever heard before and which certainly do not belong to his best.

Then the biggest New York hit, the waltz song which makes use of the cello theme from the first movement of the "Unfinished Symphony," must be credited entirely to Romberg, for there is no hint of it in the original work. That particular theme appears in the "Dreimaederlhaus" only for a moment in the incidental music which accompanies the final scene of the second act and is so unimportant there as hardly to be noticed. Then that other delightful number from "Blossom Time," made from the exquisite "Wohin" is absent from "Dreimaederlhaus."

As for the book, the opening scene, in which a typical old-time Viennese Hausmeisterin—janitress—plays a comic role, is better than the American version, but was presumably left out of "Blossom Time" for fear that American audiences would not understand its significance; but, on the other hand, although the two versions follow each other fairly closely through the first act, the most touching scene of all in "Blossom Time" (that which brings Schubert as a living, very human person more closely home to one than all the biographies in the world), where the composer sits at the supper table among his friends and quietly writes down the "Serenade," which has just occurred to him, while his companions enjoy themselves with talk and laughter—this fine scene is not in "Dreimaederlhaus" at all. After the first act the book of the original version dies on its feet. It is long drawn out, tedious and boresome, almost entirely lacking in humor. The "Blossom Time" book—I am sorry I cannot give credit to its author as I do not remember who prepared it—is vastly better. The final act, laid in "Dreimaederlhaus" at a café in the Vienna suburbs, does not compare with the American third act for beauty and effectiveness, which, entirely different, takes place in Schubert's home and has the touching parting of Schubert and Hannerl.

It certainly gave me a feeling of pride to see with what good taste and feeling for effect Mr. Romberg and his associates had made over the rather mediocre material, for, notwithstanding the success of "Dreimaederlhaus" in Germany and Austria (it was the 341st performance at the Gaertnerplatz), I found the original version rather a dull affair. And I am not one of those who cavil at the "desecration" of Schubert; on the contrary, I believe that those who have made the exquisite melodies of young Franz known to thousands of persons who never heard them before have done a distinct service to the cause of good music.

## THE PRODUCTION.

It is not fair to compare the American production, backed by the resources and money of the Schuberts, to this performance, which was merely a routine one in an operetta repertory theater. It stands to reason that Olga Cook, Schubert's love, and Howard Marsh (Baron Schober) did not know as much about Viennese characters of 1790 as did the Munich representatives of these roles, but Bertram Peacock, both as singer and actor, was immeasurably superior to the Munich Schubert, and the same is true of William Danforth in the principal comedy role. The American orchestra was better—unless my ear deceived me the entire American orchestration had been newly made, to its great improvement over the original; the American conductor was better and all the mechanical accessories—scenery, etc.—decidedly superior in New York.

Also the dramatic scene at the close of the second act, the great moment of "Blossom Time," was 100 per cent. more effective than in "Dreimaederlhaus," thanks to Peacock, Romberg, and to the author of the American text—the stage director, too, I suppose.

Let the eagle scream! He has a perfect right to in this case.

## VERSATILE.

Ten years ago there was a young fellow named Robert Forster-Larrinaga, who was one of my fellow students at the then Royal Opera at Munich. Besides being a talented musician he was a gentleman. Small, thin, and dapper, he was christened "Suedhoelzl" (little match) by the ladies of

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the ballet, although I doubt if he ever knew it. So when I came here last month and noticed from the theater bills that a Robert Forster-Larrinaga was one of the stars at the Kammerspiele, I concluded my old acquaintance must have changed his favorite art since there is surely no other Robert in the world with that peculiar German-Spanish combination for a family name. And it was, I saw him in a translated French farce, "Frechdachs," and as the hero in "Arms and the Man," and he was excellent in both. In his dressing room I asked him about his lightning change and he told me how it came about. A few years ago he wrote a grotesque comedy, "Der Floh im Panzerhaus," which scored a success and was played all over Germany. It was going well in Berlin when, one morning, the theater director called him on the phone. "So-and-so," said he, naming the actor who played the leading part, "is ill and we have no understudy. Can't you play the part tonight?" "Are you crazy?" demanded Forster-Larrinaga. "I've never been on the stage in my life!" But, to make a long story short, he ran through a rehearsal in the afternoon, made a hit in the evening, and has been playing leads and doing stage managing as well ever since. Through it all, however, he has not lost his love of music. I asked him why he had not written a second play to follow up the success of the first, and he replied that he had a fantastic ballet, both scenario and music by himself, all ready, but that, with present prices and poverty in Germany, there was no chance of its production for a long time to come.

Another one of my former confrères at the Munich Opera is down in this corner of the world again—Loomis Taylor, who was with the Chicago Opera for a season or two and with the Metropolitan for four seasons as technical and stage director for German opera. He is spending the summer with Mrs. Taylor and their three little girls up in this delightful little nest in the mountains—in fact, I am writing this letter from the Taylor house, the only one which, in a long experience with Germany, I ever discovered to have more than one bathroom. This villa boasts of no less than four!

Among the guests who have been entertained by the Taylors this summer was Egon Pollak, several seasons ago conductor of German opera for the Chicago company. Pollak is now head of the municipal opera at Hamburg and one hears very good reports of his work there. Needless to say he would like to get back to America, although he is drawing the largest salary paid a Generalmusikdirector in Germany today. It is M. 200,000, which, reduced to American money at this moment, means just about \$350. (Bruno Walter at Munich, gets, I hear, M. 72,000 per year. Work that out in dollars and you will readily understand why he must leave.)

Another visitor to Ruhpolding who didn't get to the Taylor home was Ernst Knoch, the conductor. Knoch, who has been making his headquarters in Munich all summer, spent a week or so on an Alm (mountain pasture) just up the valley from this town, and when he came out, spent the night at a hotel here waiting to take the morning train into Munich. Knoch and Taylor were old friends from the time when they were both associated with the short-lived Interstate Opera Company, but neither one knew that the other was even in Europe. So it came about that they spent the night in the same tiny town and did not see each other. It was only a chance reference to Taylor on my part when I met Knoch in Munich later that showed them how close their ships had passed in the night—without speaking.

H. O. OSGOOD.

#### Ithaca Conservatory News

Ithaca, N. Y., August 10.—The Ithaca Conservatory of Music and Associated Schools will re-open for the regular fall term on September 21 with the largest registration of students in the history of the institution. The unprecedented increase in the student body will be met by the acquisition of two new schools, the Chautauqua and Lyceum Arts School and the Conway Military Band School; also the engagement of twenty-five new teachers and greatly augmented dormitory facilities. The main business office is receiving at least 100 inquiries daily from prospective students relative to dormitory reservations and the various courses of instruction that will be offered.

Interest both in the Chautauqua and Lyceum Arts School and the Conway Military Band School is exceeding the most sanguine expectations of the management of the combined schools. These new schools will be headed, respectively, by Dr. Edward Amherst Ott and Patrick Conway.

The summer school term, which enjoyed a large registration, comes to a close this week. It has afforded numerous students much valuable advanced work in preparation for the regular courses, which open next month. The registration for the fall term has been exceptionally large in all of the schools, including the vocal, piano, violin and piano tuning departments, Williams School of Expression and Dramatic Art, Ithaca Academy of Public School Music, Martin Institute for Speech Correction, Conway Military Band School, Chautauqua and Lyceum Arts School and Dr. Albert H. Sharpe's Ithaca School of Physical Education.

The free scholarship examinations will be held on September 16 at the schools. L. E. M.

#### Gigli to Open Season with Carnegie Recital

R. E. Johnston has received the following cable from Beniamino Gigli, tenor of the Metropolitan Opera Company: "Great success for the concert of my native Recanti. Public went wild."

Mr. Gigli is sailing on the steamship Colomba on September 8, arriving here about September 18. He will take a short rest before he begins his concert tour, under the management of R. E. Johnston, which opens in Carnegie Hall in a song recital on Sunday afternoon, October 8.

#### Leon Rains Pupils in Leading German Opera Houses

Leon Rains has four of his pupils who are holding leading positions in German opera houses: Alice Ritterschmidt, leading coloratura soprano in Barmen; Dorothea Herforth, leading alto in Dortmund; Lotte Gassner, dramatic soprano in Freiburg, and Helen Verden, leading coloratura soprano in Stuttgart.

#### Werrenrath Equal to an Emergency

In front of an audience in Stockton, Cal., Reinald Werrenrath and his accompanist, Harry Spier, walked down the center aisle of the auditorium (engaged by the Stockton Musical Club) in their hats and coats with baggage in hand, and going upon the stage thusly began the recital.

It was ten o'clock at night, and this is what happened. Mr. Werrenrath, Mr. Spier and Selby Oppenheimer, the singer's California manager, left San Francisco at four o'clock. They were due at Stockton at six fifty-five, which would have been ample time for the artist to dine and dress for the concert. But, about seventeen miles east of San Francisco, the train was stalled by a "slide" and "washout" at Cristy, near the Santa Fe tunnel. An avalanche had covered the railroad track for some distance. The baritone could get little information from the train crew as to the possible length of the delay, but wired ahead on a chance to hold the audience and he would do his utmost to put in an appearance. After a two and a half hour delay the train started again, but held up all along the way, so that the singer did not appear in Stockton until after ten o'clock. He rushed to the hall and announced himself by walking down the center aisle with Mr. Spier, and, travel garbed, stepped upon the stage, made a short introductory remark, dropped his overcoat and baggage on the platform and took his place in front of the piano, while the waiting audience rent the air with a tremendous greeting of applause for his successful struggle to make an appearance.

After the first group Mr. Werrenrath asked Mr. Spier to play two piano solos and during this time went to the dressing room and reappeared for the next group in his usual immaculate evening attire, a nicety of observance the audience was quick to appreciate.

A number of the Stockton people who planned to hear Mr. Werrenrath received word of his delay by wireless at seven-thirty o'clock. They therefore spent the early evening at home, and about nine-thirty started out for the concert. Therefore the audience was fresh and appreciative of the baritone's splendid recital, which despite the many vicissitudes en route proved, as usual, an excellent one. Mr. Werrenrath was weary and travel stained, but the voice was cheery and the spirits high, so both the audience and the singer had a good time. In the modern paraphrase, "A good time was had by all."

#### Ampico Concert at Ocean Grove

On Saturday evening, August 12, in the Ocean Grove (N. J.) Auditorium under the direction of Lawrence A. Green of the Knabe Studios, New York City, an Ampico recital was given by two American artists, Ethel Rust-Mellor, soprano, and Henry Souvaine, pianist.

A noteworthy feature was the Ampico accompaniment for the songs of Mrs. Mellor, who has a pleasing lyric soprano voice. Mr. Souvaine's ability was given a splendid test in the Tschaiowsky concerto in B flat minor, in which one of the movements was arranged as a solo for the Ampico.

The Ampico elicited much favorable comment from the large audience present by its marvelous ability to re-enact the playing of the great artists of the piano.

#### Pier Tirindelli Resigns from Cincinnati Conservatory

Pier A. Tirindelli, who is in Italy recovering from a nervous break-down caused by so many years of strenuous and uninterrupted work, states that he has sent in his resignation to Bertha Baur, president of the Cincinnati Conservatory of Music.

Maestro Tirindelli has been for many years head of the violin department and conductor of the Conservatory Orchestra. Those who know what an asset Maestro Tirindelli has been to the institution and how much he has done for the musical life of Cincinnati will regret his resignation.



REMINISCENCES OF THE NORFOLK, CONN., FESTIVAL

In the picture may be recognized George Hamlin (in the rear view), Henry Hadley, associate conductor of the Philharmonic Orchestra; Mrs. George Hamlin, Mrs. Henry Hadley (Inez Barbour) and on the extreme right Fred Potton, bass baritone.

#### Harold Land Scores at Bemis

Bemis, Me., August 7.—Harold Land, baritone soloist of St. Thomas' Church, Fifth avenue, New York, who has appeared throughout the country at many festivals and who happened to be here on a fishing trip, gave a recital in the Upper Dam House last evening. The audience taxed the capacity of the hall so that many were obliged to sit on the veranda. The program ranged from Handel and old French chansons to modern American composers. The audience was so captivated with Mr. Land's rendition of two of Oley Speaks' songs—"Sylvia" and "On the Road to Mandalay"—that he was forced to repeat them after the storm of applause subsided. The baritone left soon after for Bar Harbor, later returning to his summer address, Heaton Hall, Stockbridge, Mass. F.

#### John Powell Receives "Tremendous Ovation"

Upon the occasion of John Powell's recent appearance at the Asheville Music Festival, Wade R. Brown, the musical director, wrote as follows: "Powell's appearance Thursday night was sensationally successful. He received a tremendous ovation."

#### Yvonne D'Arle to Sing at Opera Comique

Yvonne D'Arle, Metropolitan Opera Company soprano, has written her teacher, William Thorner, that she is going to sing next month at the Opera Comique. She will appear as Mimi in "Bohème," and in "Louise" and "Pagliacci."

#### Haensel Returns

Fitzhugh W. Haensel, of Haensel & Jones, has returned from Europe and is now once more at his desk in Aeolian Hall.

#### Adella Prentiss Hughes Coming to Town

Adella Prentiss Hughes, the Cleveland manager, is expected to arrive in New York this week.

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## THE ART OF VIOLIN MAKING

(Continued from page 6)

shall be built together into the same instrument. They come over here for storage from the lumber mill, operated by a turbine of the latest model, where they are sawed out of the great maple and mountain pine trunks, with some ebony for the finger boards. An interesting machine in the mill—the only part of actual violin making that is not hand work—was an almost human plane that hollowed out the bellies and backs of the cheaper grade fiddles.

The saw mill lies down by the swift-running Loisach. Then back we went across town (Oh, what a rainy day!) to the Werkstaette, where some fifty men patiently make the fiddles by hand. The process begins with the side pieces, which are shaped and curved and lined according to the model, then glued together, clamped and left to set firmly. (Think what quality glue Stradivari and the other old fellows must have used to endure to this day!) Next the back and belly, mostly in two pieces, glued together, which have been smoothed to their beautiful surfaces with little hand planes—some of them small enough for watch charms—and sandpaper, are glued onto the sides, the belly with its bass-bar already inside; and one must not forget the delicate operation of inlaying the little wood edging that not only looks pretty but prevents any crack that may begin at the edge from spreading through the whole piece. Then the F holes are cut (or is it later on? I'm not sure) and back, sides and belly—the "corpus" is what they call it—go to the man who adjusts the neck piece and finger board. When he is through it finally gets into the varnish shop, where it receives heaven knows how many coats, with rubbings of oil and powdered pumice in between. Then, when the violin is strung and tested, the sound post, which has to be slipped in through an F hole, receives its final adjustment.

It sounds simple enough, doesn't it? I may have slipped up on a detail, though my general description is correct. But when I found that a steady workman can build only about one "corpus" and a half in a week, and that it takes a good man one whole day to carve out the scroll on one neck by hand (and that for the cheap models only), it was easy to understand why a good new violin costs a lot of money and why the old masterpieces are almost priceless. (Some day, I think, Mr. Neuner, the scrolls on those necks ["schnecke"—snail—they call it in German] are going to be turned out with mathematical precision and in about twenty minutes' time by a special lathe; but this is a mere aside.)

## MITTENWALD'S SECOND PRODUCT.

Mittenwald not only produces good violins; it brews some of the best beer it has ever been my good fortune to taste (Isar water, it is, the same that makes the Munich brew famous) and, incidentally, this is in the Neuner family, too, for Cousin Johann is the brewer. It was over a glass or two—or three—of Cousin Johann's best light that Hans Neuner and I discussed the business end of things in the Gasthof zur Post that evening. There is a tremendous demand from America, more orders than the Neuner firm, the Baader firm, and all the little makers together could possibly fill. It's slow and exact work, fashioning this noblest of instruments. Not only time and patience, but also genuine love of the work has to go into the making. Also, the younger generation is not turning out so many apprentices, despite a violin school that the Upper Bavarian government conducts in the town; wages are too high elsewhere. All this could be borne, however, but the Mittenwald violin manufacturer, with the German mark jumping up and down the scale every day, is in much the position of the monkey who fooled with the buzz-saw, as, for that matter, is any other German manufacturer who must sell to America. With the mark dropping, the price of living going up—as it does automatically every time the mark sinks—and with his workmen consequently demanding an advance in wages that cannot be refused, he does not know where he stands. A violin model for which he took a large order at, for instance, two dollars today, may, with increased wages and cost of material, actually cost him more than that to manufacture by the time he is ready to ship it six weeks or so later. So what is he to do? The answer is—worry. But the good Mittenwalders are carrying on bravely in the face of all, making good fiddles for the American customers who have been practically their only clients for years past, taking the entire output, and praying for the day (as does every one of the sixty odd million Germans) when America may feel like stepping in and restoring the financial balance at least to such an extent that one may be sure the dollar will not represent 540 marks today (as it did one day not so long ago) and be back to 415 only three days later.

## A Loss to Music in Scotland

Edinburgh, July 29.—By the death of James Walker, C. A., LL. D., which occurred very suddenly at his residence in Edinburgh on July 27, music in Scotland has suffered an irretrievable loss. Mr. Walker, although only an amateur, has always displayed an enthusiasm for the art

and has exercised an influence upon university and professional circles in this city which has done more for the cause than has ever been completely realized. He has been the life and driving force of the Reid orchestral concerts ever since their inauguration, so much so, indeed, that by his death their continuance is decidedly endangered. W. S.

## MONTREAL HONORS

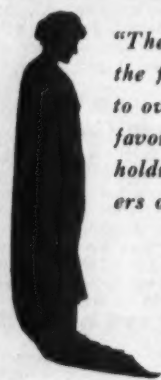
## JOHN PHILIP SOUSA

## Local Notes of Interest

Montreal, Canada, August 4.—The Capitol Picture Theater has distinguished itself this year by giving high class music, and it is now regarded as an artistic concert house. Lately it has offered well staged and effectively rendered selections from operas, the following artists distinguishing themselves: Ivy Scott, mezzo soprano, formerly of the Metropolitan Opera Company, later with the Montreal Grand Opera Company, who has had a great success; Henry Thomson, one of the best tenors that the city has produced in a long time, and Arnold Becker, baritone. The orchestra, under the leadership of Mr. Shea, is doing remarkably good work.

Organized by the Kiwanis Club, a concert was given by our Famous Guards' Band, conducted by J. J. Gagnier at the McGill Stadium, on the evening of Dominion Day. The Kiwanis Club has also organized a number of free concerts to be given every week in the different parks of the city, with familiar songs and with the splendid Grenadier Guards' Band, under the direction of J. J. Gagnier.

Commander John Philip Sousa and his band gave one week's concerts in Dominion Park, beginning Saturday afternoon, July 22. Among the selections played at the first concert was "Rhapsodie d'airs Canadiens," by B. F. Poirier, the organist of Notre Dame Church, Montreal. "I was delighted to discover this a very effective and



*"The rich melody of her voice, the fact she made no attempt to overwhelm with it, but won favor all the way, tells of the holding and enraptured powers of her art."*

*The Stroudsburg Record, (Pa.) said the above about May Peterson, soprano of the Metropolitan Opera Co.*

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very melodious composition, and we shall play it several times during our Montreal stay. It is exceptionally well suited for a concert band, and I have no doubt that it will become very popular in the United States and elsewhere," said the conductor to a journalist. At the regular luncheon of the Rotary Club held at the Windsor Hotel during his stay in Montreal, Sousa was the guest of honor.

Sarah Fischer, the Canadian lyric soprano and a winner of the Strathcona scholarship, who left three years ago to study singing at the London College of Music and has won recognition in England and Scotland with the British National Opera Company, has come to Montreal this summer for a few weeks' visit with her family. Miss Fischer returns to London at the end of August to fulfill many engagements. During her sojourn in London Miss Fischer has been affectionately received by the famous Canadian songstress, Madame Albani.

Through the MUSICAL COURIER, Alfred Laliberte, a Canadian pianist, has recently been put in communication with the family of the late Scriabin, the Russian composer, whose wife died recently, leaving two daughters, one ten years old and the other fourteen. Mr. Laliberte, a pupil and an ardent disciple of Scriabin, left for Europe by the "Canopic" on July 22; while abroad he will interest himself in the welfare of the two daughters of his old friend, who are left in straitened circumstances. The Russian Government, so it is said, has seized the house and belongings of the illustrious composer, which it intends to make into a museum.

J. A. Gauvin, impresario, has returned from a trip abroad. Among the foremost artists he has secured for the coming

season are Madame Tetrassini, Mischa Elman and the San Carlo Opera Company.

A pleasing bit of news is the announcement that the Mendelssohn Choir of Toronto, which had great success last season in the United States, will sing here the coming season.

The Dominion wide examinations, which are annually conducted by the McGill University Conservatorium of Music, were conducted during May and June when several hundred candidates passed successfully. One candidate, A. E. Whitehead of Sherbrooke, Inc., successfully passed in all subjects, being granted the degree of Doctor of Music.

A concert of operatic music was given by Cedia Brault, contralto; Victor Brault, baritone; Gabrielle Trudeau, soprano, and Rolland Poisson, violinist, at the Chateaugay Boating Club on Friday evening, July 28. The selections were from Mozart, Puccini, Wagner, Schumann, Xavier, Leroux, etc. Victor Brault, who has been studying singing in Paris, and who last winter sang at the Church of La Madeleine (Paris), has come to his native city for the summer, and will return to Paris in the autumn for further study.

The Prix d'Europe this year goes to Marie-Anne Messenie, a young pianist of Quebec. This gives the holder a period of study abroad. Miss Messenie is nineteen years old and is at present staying in Montreal.

Eugene Kuester, a pupil of Jean Criticos of Paris, and a member of the Montreal Grand Opera Company, has lately taken up his residence in Montreal, opening a studio for the summer.

Among the cabin passengers on board the Canadian-Pacific "Empress of Scotland," which arrived at Quebec on June 23, was Mrs. Carrie Jacobs Bond, the celebrated American composer, who returned from an extended tour of the Mediterranean ports, Paris and London.

Bernard Laberge, impresario, left on July 8 for Paris, where he goes to engage artists for the coming season.

Stanley Gardner, pianist of this city, who went to Ann Arbor, Mich., for his holidays during July, met with a motor accident in Detroit about three weeks ago. He was badly shaken up but not seriously hurt. He is now improving.

Camille Coutere, violinist, and his family are summering at Coteau Landing on Lake St. Francis.

J. J. Gagnier, conductor of the Canadian Grenadier Guards' Band, is away at Oka, on the Ottawa River for the summer.

Prof. J. Adelard Bunet has returned from a two weeks' stay at Niagara. M. J. M.

## Oscar Saenger's Course in Vocal Training with Victrola Records

Major N. Clark Smith has been engaged by the Pullman Company to teach the porters on the railroads to sing, with a view of forming choruses in the various railroad centers composed entirely of these employees. Major Smith has a splendid tenor voice, is an excellent musician, and has studied singing with Mr. Saenger. He has made a specialty of the "Oscar Saenger Course in Vocal Training" records to develop the voices. While in Chicago this summer Major Smith presented a tenor to Mr. Saenger who had been trained with these records, and the latter declares him a great "find" and predicts for him a career which will rival many of the first class tenors now before the public.

## Cadman's Songs Increase in Popularity

That America appreciates a good song with a well defined melody is shown by the steadily increased sales during the past twelve years of Charles Wakefield Cadman's song "At Dawning." During that period over a million copies have been sold and, according to the publishers, the Oliver Ditson Company, last year saw an increase over any of the preceding years. This song has enjoyed an almost unprecedented vogue in Europe, India and Japan. The songs, "From the Land of the Sky-Blue Water" from the four Indian lyrics, and "I Hear a Thrush at Eve," come next in popularity. They have, according to the publishers, White Smith Company, sold half a million each in the past twelve years.

## Emilio A. Roxas' Plans for Coming Season

Emilio A. Roxas, vocal maestro, coach, accompanist and composer, although associated with the Rosati School of Singing, will, as heretofore, likewise teach privately at his New York studio, 2231 Broadway.

For Mr. Roxas' fall term, which begins September 15, the greater number of his former pupils have already enrolled. Aside from this, applications for lessons from various parts of the country have also been received.

Mr. Roxas' first public concert this season will be in Town Hall on November 11, on which occasion four of his artist pupils will be heard.

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### A. Russ Patterson Pupils Filling Various Engagements

The following are some of the activities of A. Russ Patterson's artist pupils:

Idelle Patterson, the well known lyric coloratura soprano, gave a program with great success at Chappaqua, N. Y., on July 28. This was the third in a series of summer concerts, under the direction of Dakrin Donchian. Miss



A. RUSS PATTERSON

Patterson was engaged as special soloist with the Police Band on August 10 and August 31, and will give a recital in the Artists' Course at Lakeside, Ohio, August 26.

Rose Dreeben, lyric soprano, and Leo Bernstein, baritone, gave a program at the La Reine Hotel, Bradley Beach, N. J., on August 5, and were re-engaged to give a program on August 14. Rose Dreeben gave a successful recital at Greenkill Park, N. Y., July 20.

Magda Dahl, lyric-coloratura soprano, has been engaged as soloist at Wabasco Park, Hamilton, Ontario, for two weeks, and at Scarboro Beach, Toronto, Canada, for two weeks; also for one at Saratoga Springs, N. Y., during July and August.

Esther Hirschberg, contralto, has been spending the summer in Europe and gave a program in Kissingen, Germany, on July 18.

John Hendricks, bass, is one of the principals in Frank Grey's light opera, "Sue Dear."

Mary Clinton, lyric coloratura soprano, has won first prize seven times in the opportunity contests given by the B. F. Keith Theaters. Her last engagement was for the week of July 17 in songs at the B. F. Keith's 81st Theater, New York.

### Seventy-five Lessons a Week for Boghetti

Giuseppe Boghetti, the operatic and concert tenor of New York and Philadelphia, had a most successful season during 1921-22, having given an average of seventy-five lessons a week. Marian Anderson, one of his pupils, was well received at a recital in Chicago. She is being booked for several concerts in New York, Chicago, Boston, Philadelphia, Baltimore and many cities in the South. Miss Anderson will go to Europe next spring and sing in England and France.

Sara Stein, another Boghetti artist, will give a recital at Witherspoon Hall, Philadelphia, in the early autumn and also one in New York, after which there will be several appearances in opera in Italy. In the early spring Mr. Boghetti will take a class of artist pupils to Italy for appearances there. His teaching time for next season in New York and Philadelphia has already almost all been taken. He will have at least five pupils who will give public recitals. During the summer he has been teaching four days a week, so has been unable to take a protracted vacation. Mr. Boghetti will resume teaching in New York early in September.

### Hughes Pupil in Recital

Sascha Gorodnitzky, an eighteen year old Russian pianist of extraordinary talent and understanding, played the ninth of a series of summer piano recitals at the studio of Edwin Hughes, on Friday evening, August 11. The program included: Schumann sonata in G minor; Chopin etude, op. 10, No. 9; impromptu in A flat, scherzo in B flat minor; Liszt's "Apparition," No. 2, Ballade in D flat; Rubinstein's etude in G major, barcarolle in G major, and the staccato etude. The audience was most enthusiastic and received as encores "Jeu des Ondes," by Leschetizky, and a repeated performance of an interesting composition written by the young pianist, entitled "Perpetuum Mobile," which had a glow of feeling and spontaneity about it.

Mr. Gorodnitzky's playing possesses a wealth of emotional quality, dramatic insistence and imaginative intensity that bespeak gift, intelligence and admirable training, and are also prophetic of unusual attainments in the pianistic sphere. H. S.

### Paul Reimers' London Success

Ernest Newman, London critic of the Times, writing in the first person in the issue of July 16 of that paper, says enthusiastic things of the New York tenor, among them: "Mr. Reimers proved his right to be bracketed with the three or four Lieder singers who really count." The Daily Telegraph of July 12 prints similarly enthusiastic encomiums, mentioning Mr. Reimers' "admirable art for insight and intellectual grip of words and music, and technical

finish." They are criticisms worth treasuring, for few American singers have been as generally praised.

### D'Alvarez' Australian Opening a Gala Event

Marguerite D'Alvarez opened her Australian tour at the Town Hall, Melbourne, on June 24. The event was made the gala one of the musical season and was under the immediate patronage of the Governor General, Lord Forster and Lady Forster, and the Governor of Victoria and the Countess of Stradbroke, who were present with their suites. The consular representatives of thirty foreign countries were also present. Mme. D'Alvarez was given a rousing reception on her first appearance, and following her first group it took several minutes to carry up all the floral tributes which had been sent. Two additional taxicabs were required to carry them back to the hotel, and her sitting room was a bower of floral beauty for many days thereafter.

The contralto's program included several of the numbers with which she has especially identified herself, among them the aria from "Samson et Dalila," the "Habanera" and "Seguidilla" from "Carmen," and among her song groups were "Homing," "The Tryst," "The Lover's Curse," "All for You" and "The Blind Ploughman," in addition to others in French, Italian and Spanish. She was given one of the heartiest receptions accorded any new artist in years, and at the end of her program, when she went out to her motor, a crowd of several hundred persons were waiting in the street to give her a rousing cheer.

Since then six other concerts have been given in Mel-



MARGUERITE  
D'ALVAREZ  
AT HONOLULU



(1) Mme. D'Alvarez and Oscar Wagner, her accompanist, at Waikiki, Honolulu, en route to Australia. (2) The singer and some friends who entertained her at Honolulu.

bourne, the last one a special matinee on July 11, prior to her departure to open her Sydney season. On each occasion there have been the same evidences of enthusiastic approval, and the season in all has been so triumphant that she will return for two farewell concerts in August, following a brief season in Adelaide. Livio Manucci, the English-Italian cellist, and Oscar Wagner, as solo pianist and accompanist, also have made a sure place for themselves in the hearts of Melbourne music lovers.

### Maier and Pattison International Favorites

The English vocabulary is rich in adjectives, but most of them have already been used up in describing the art and personality of that "happily-wedded" piano pair, Guy Maier and Lee Pattison. Superlatives like "perfect," "unique," "remarkable," "thrilling" and the like, will soon have to be relegated to the "scrap-heap" as too colorless to do justice to the artistic achievements of these duo-pianists. "The proof of the puddin' is in the eatin'," says an English proverb. And the proof of the unexcelled quality of the ensemble playing of Maier and Pattison is in their unparalleled popularity.

The latest verdict of unanimous approval has been passed by Australia. The press of that country outdid itself in praising the work of the two American pianists. The general tone of the criticisms, both in Sydney and Melbourne, was to the effect that a new chapter has been written in the musical life of that continent by the two-piano recitals of Guy Maier and Lee Pattison. In the words of the critic of the Sydney Morning Herald: "The whole evening was like a fairy-story—a new world of musical experience."

The two pianists will leave Australia towards the end

of August and intend to stop in Honolulu for a stay of two weeks, which will be devoted to rest, recreation, practicing and one or two lecture-concerts by Guy Maier. They expect to reach America by the end of October and are scheduled to open their American tour in Oakland, Cal., on November 3. They are booked during November in California, December in the Middle West, January in the East and in February and March they return to the Middle West again. In April and May their artistic services are much in demand for music festivals.

Maier and Pattison promise to introduce some new works next season, including compositions specially written for them as well as their own transcriptions of standard piano works. They have made an innovation in their Australian programs by including a short solo group by each of them. This innovation was enthusiastically received, as it served to accentuate their distinct personalities and differing temperaments and made all the more remarkable the perfect unity of their ensemble playing. They are planning to introduce this new program scheme in some of their recitals in this country. L.

### Hanna Van Vollenhoven at Narragansett

When Hanna Van Vollenhoven gave a piano recital at Narragansett, R. I., August 4, she had occasion to reveal her presence of mind and self control as well as musician-ship. While she was playing Debussy's "Jardins sous la pluie" the lights of the town were put out by an approaching storm. Miss Van Vollenhoven prevented great confusion among the audience by playing right on. The Narragansett Times, commenting on this, stated that "her audience gave her a well deserved ovation." Her artistic program was enriched by many encores.

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## BUDAPEST SEASON DRAGS ON UNTIL JULY

Jeritza and Other Guests Hold Interest Despite the Heat—Hungarian Stars Return

Budapest, August 1.—Some late comers at the end of the musical season were able to keep up the waning interest of the public for a little longer. The Hungarian artists residing in foreign countries who had kept away during the war and the revolution have come back one by one, taking up the lost threads with the place of their former activities, which, alas, is now so poor.

After Szanto, Szigeti, Stefi Geyer came the great Hungarian cellist, Földes, who kept the public spellbound for two nights by dint of his extraordinary lyrical charm. The young Lehner String Quartet, which has achieved considerable success in foreign countries, gave two sold-out concerts, and played, besides well known pieces, a first performance of Goossens' short fantasy quartet, a work replete with fine tone coloring. The chief events of the later season, however, took place in the two State Opera Houses, each giving a series of performances with guests.

At the Royal Opera House interest centered in the reappearance of Marie Jeritza, one of our regular guests for many years. Besides her standing repertory—Tosca, Elizabeth and Sieglinde—she raised storms of applause as Santuzza, and was a highly captivating Ariadne too. By her side shone Rosa Adler, Elisabeth Schumann, Alfred Piccaver, Hans Duhan and Manowarda as stars, Franz Schalk and

Josef Stransky being the guest conductors. The great success scored by the latter at the Philharmonic concerts has already been commented upon; at the opera he conducted "Die Meistersinger" with much fire and enthusiasm.

The other opera house, Varosi Színház (Municipal Opera House), went so far as to extend the performances right into July, minding neither the heat nor the suffering critics. Here the guests were chiefly Italian artists, while the Royal Opera relied mainly on Germans. Thus we had for some time opera in three different languages: Italian, German, Hungarian. Of artists appearing at the Varosi Színház, we may mention Delia Reinhardt, Mafalda Salvatini, Aline Sanden, Hedwig Debicka, Tino Pattiera, Alfred Berger, Sigismondo Saleschi, Richard Tauber. Hugo Reichenberger was a splendid guest conductor who carried through his task with a minimum of rehearsing.

Owing to lack of preparation and to the mixture of nationalities, purity of style was not exactly to be expected of these performances, while on the other hand demonstrations of German and Italian operatic styles could be studied in one and the same performance. The public thus was the spectator of a kind of "Sängerkrieg" and pluckily enjoyed its role until another heat wave definitely killed its interest in the proceedings. ZOLTAN KODÁLY.

## EXCELLENT MUSIC IS PROMISED FOR BALTIMORE

Baltimore, Md., August 10.—Baltimore is to hear some excellent musical offerings this coming season. William A. Albaugh will present twenty attractions. He has engaged the Lyric Theater for twenty-five nights and three matinees. The program reads as follows: October 7, Irish Regimental Band; October 10, Mischa Elman; October 17, Ruth St. Denis and Ted Shawn; October 18, Ukrainian Chorus; October 24, Schumann Heink; October 24 to 27, Stuart Walker's production of the "Book of Job"; November 2, Cortot; November 3, Sousa's Band; November 27, 28 and 29, San Carlo Grand Opera Company in Strauss' "Salome" and Puccini's "Madame Butterfly," with Tamaki Miura in the title role; December 5, Julia Claussen and Paul Kochanski; December 12, Siloti and Namara; December 19, Chaliapin; January 3, Marguerite D'Alvarez; January 16, Isadora Duncan Ballet; January 30, Pablo Casals and Susan Metcalfe; February 6, Erika Morini; March 6, Marie Jeritza; April 19, St. Olaf Choir.

It is probable that the Russian Opera Company will be heard some time in December under Mr. Albaugh's management. He will also manage the local concerts of the New York Symphony Orchestra, which are scheduled for October 25, November 15, December 13, January 17, February 21, with Walter Damrosch directing the first three and Albert Coates directing the remaining two. In addition,

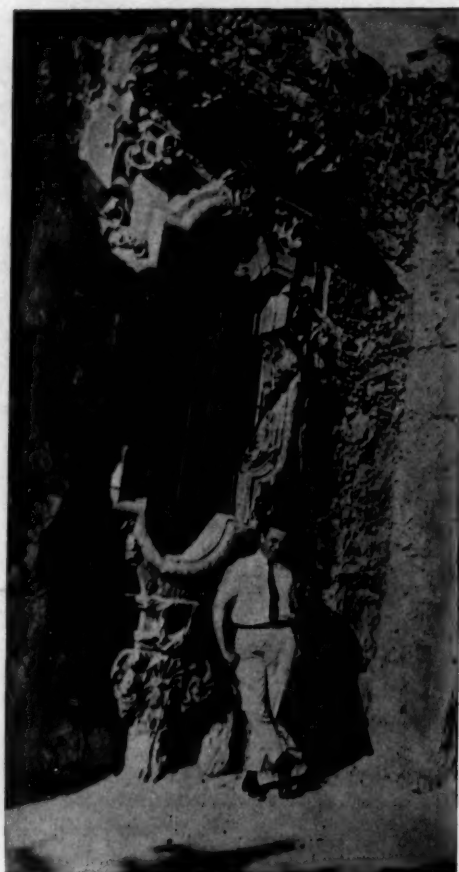
he will also manage the local concerts of the Philadelphia Orchestra, which is to appear November 8, December 6, January 10, February 14 and March 21. Mr. Albaugh has also announced Paderewski on a date to be decided upon later. H. F.

## Another Edwin Hughes Pupil's Recital

Edwin Hughes, the eminent American pianist and teacher, has shown some splendid results from his master classes this summer in a series of recitals.

On Friday evening, August 18, Solon Robinson was heard in Mr. Hughes's studio in a fine recital. Mr. Robinson has a highly developed and facile technique and a beautiful tone. Such things as the Bach-Tausig toccata and fugue, the Liszt F minor etude, and the Chopin B minor sonata revealed admirable power, clarity of exposition and incisiveness of style, repose and dignity. The Chopin scherzo in C sharp minor was splendidly rendered, and the "Mephisto Valse" by Liszt was most effective, played with remarkable brilliancy and power, dash and fire. Mr. Robinson gives careful attention to phrasing and has pronounced rhythmic sense. Other numbers artistically given were Mendelssohn's "Song Without Words" in E, impromptu in B flat (Schubert), valse in A flat, op. 42 (Chopin), and nocturne in B (Chopin).

Despite the intense heat the many guests thoroughly enjoyed the program and called for encores, which were gen-



RAFAELO DIAZ,

the young Metropolitan Opera tenor, is shown here while spending a holiday in the city of his birth, San Antonio, Texas. Mr. Diaz has a well booked concert tour this fall, prior to rejoining the Metropolitan forces. He will appear, among other dates, in Harrisonburg and Roanoke, Va.; Buffalo, N. Y., and Erie, Pa.

erously given—the popular "Black Key" valse by Chopin and the "Winter Wind" etude. The latter again showed the fluent technique, assurance and brilliancy of execution.

Mr. Robinson is from Kansas City and has appeared as soloist with the Kansas City Orchestra under Carl Busch.

## Cornish School News

The summer session at the Cornish School, Seattle, Wash., has enjoyed a success which its founder, Nellie C. Cornish, may view with justifiable pride. A great many pupils from the North and Middle West and several from as far east as New York have enjoyed the benefits of a well planned session in charge of an excellent faculty.

There have been recitals each Monday evening by members of the faculty which have added much to the interest. Among those given in July was that by Anna Louise David, harpist, July 10, assisted by Jacques Jou-Jouville, who was heard in a group of songs with harp accompaniment; and the piano recital by Dent Mowrey, July 17. Of special note in Mr. Mowrey's program was his own sonata, the themes of which were suggested by the Northwest country: "The mountains, the rivers, and the fern clad hills, the shadowy places where the mysterious woodfolk live, the desert country—by day and by night." Mr. Jou-Jouville presented two singers on July 24—Gertrude Nord, soprano, and James Dobbs, baritone, assisted by June Hartman at the piano.

The Cornish School Bulletin, which makes its appearance each week, scored a real success. It is a real newspaper, even if a somewhat diminutive one, and contains announcements and news of interest to those at the school. There were many delightful social events in connection with the session.

Among the new members of the Cornish faculty are Edward Potjes, pianist; Eugene Field Musser, an American pianist and organist; who for the past two years has been head of those departments in the College of the Pacific at San Jose. Mr. Musser is a graduate of the Bush Conservatory in Chicago and taught there after graduation. He was a pupil of Arthur Dunham and Mme. Sturkow-Ryder, and was organist of the symphony concerts at Sinai Temple, Chicago. He was at the band masters' school at Chaumont, France, where he studied theory and conducting under Pillois and Francis Casadesus, of the Paris Conservatoire. He was soloist for the San Francisco Symphony Orchestra at the festival of the American Music at San Jose. Mr. Musser will give a concert at the school early in the fall.

An addition to the summer faculty who scored a real success was Maurice Le Plat, French violinist and teacher, from the Paris Conservatoire. Mr. Le Plat holds the diploma of the Conservatoire and was the leader of the Lamoreaux Grand Orchestra in Paris, and conducted the orchestra at the Paris Exposition in 1921. For some years he was principal teacher of violin at the Melbourne Conservatory in Australia.

Miss Cornish has also been fortunate in obtaining Arnold J. Gantvoort. For the past eighteen years Mr. Gantvoort has been director of the College of Music at Cincinnati and has enjoyed a widespread reputation. At one time also he was president of the National Music Teachers' Association. He has also written several text books which have enjoyed a widespread use. N.

## Musical Editor Returns

Leonard Lieblich, editor-in-chief of the MUSICAL COURIER, arrived in New York last week after a two months' vacation in Europe.

## Mr. and Mrs. Thomas James Kelly

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**Erb Conducts at New York University**

Under the direction of John Warren Erb, the New York University Summer School Chorus gave an excellent concert in the Hall of Fame on the evening of August 10. This chorus is composed of 170 musical superintendents and conductors from throughout the United States and Canada who have been in session at the University at Riverdale.

Mr. Erb, conductor of the Auditorial Society of New York City's Choir, was selected to fill a vacancy on the



Photo by Edwin F. Townsend

**J. WARREN ERB**

conductor-coach-accompanist, who had a class of 170 superintendents and conductors from all over the country during his five weeks' summer course at the New York University. On the evening of August 10 the chorus gave a concert in the Hall of Fame auditorium, under the efficient baton of Mr. Erb.

faculty of the university, teaching, conducting and directing the choral activities. The concert at the Hall of Fame was a triumphant closing of Mr. Erb's five weeks' summer course. The program presented was an interesting one, including as it did a group of school choruses, Kremsler's

"Prayer of Thanksgiving," Handel's "Largo" and a choral from Bach's cantata, "Sleepers Wake."

In Mendelssohn's "Hear My Prayer," Bertine NeCollins, soprano and member of the faculty, was the soloist, and displayed a beautiful voice and interpretative ability. J. Steel Jamison, tenor, appeared in a well selected group of solos which included an aria from "Le Roi d'Ys," Lalo; "Who is Sylvia," Schubert; "Autumn," Arensky, and "Sacrament," MacDermid. Mr. Jamison was enthusiastically received; he sings with much style. Mary Hopple, soprano; Richard Siebold, tenor, and Roger Greene, pianist, from the New York University, also appeared on the program and did creditable work.

**A Busy Season for Dunning Teachers**

As a Dunning teacher Ada Eddy, of Bellefontaine, Ohio, has had a very busy summer. On June 13 she gave a pupils' recital and demonstration of the Dunning System to a capacity and enthusiastic house in which sixty pupils took part, ranging in age from the tiny tots, some who had taken only a few lessons, to the more advanced pupils playing overtures of Mozart for two pianos. The first part of the program was given by the younger pupils, which consisted of ear training, melodic dictation, written transposition, keyboard transposition, keyboard cadences, tonic triads, dominant seventh chords and resolutions built in any major or minor key called for. There were solos, ensemble playing of two to five pianos, one number being played by fifteen children at five pianos, all playing in perfect rhythm and with expression. Every number was given from memory and showed artistic training. On June 15 a recital was given by the boys only, which was very interesting.

On June 20 Miss Eddy opened a normal class for teachers in Columbus, Ohio. She is spending August in New York with Mrs. Dunning, and is also booking a normal class for teachers to be held in September at Bellefontaine, Ohio.

**Van Vliet Off for Maine**

Cornelius Van Vliet, the well known cellist, has gone to Maine to remain several weeks. August 24 he is booked for an appearance there, after which he will join the other members of the New York Trio in the preparation for the trio's appearance at the Berkshire Music Festival on September 29.

**Anna Fitziu to Sing "Salome" with Gallo**

With Anna Fitziu, the American soprano, in the title role, Impresario Fortune Gallo of the San Carlo Grand Opera Company will present Strauss' opera "Salome" during the four weeks' engagement of that organization at the Century Theater, beginning September 18. While in Europe recently Mr. Gallo made arrangements for this presentation, bringing back with him the rights to produce as well the extraordinary musical score.

Miss Fitziu, a woman of rare personal charm and one of the most gifted and popular of American singers, should prove most attractive as the heroine of the Wilde story,

and has been hard at work all during the summer months in preparation. Impresario Gallo promises the opera upon a sumptuous scale of excellence, and will provide it with a superb cast including Amador Famadas, the Spanish dramatic tenor from the Royal Theater, Madrid; Francesco Novelli, Italian baritone, both of whom were recently engaged by Mr. Gallo in Italy, and Stella De Mette, another favorite American singer and San Carlo favorite. "Aida," with Marie Rappold in the title role, will be the opening opera of the San Carlo season. The orchestra

**ANNA FITZIU**

at the Century will be of such proportions that two rows of seats nearest the stage will have to be removed in order to provide space for the musicians.

Gennaro Barra, a brilliant lyric tenor from Naples, whom Mr. Gallo also engaged while in Italy, will be heard during the engagement, which promises to be the most pretentious in which the San Carlo forces have ever indulged. Eleanor de Cisneros, well known contralto, has also been secured by Impresario Gallo and will sing a number of her best known roles.

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## CINCINNATI SUMMER NOTES

Cincinnati, Ohio, August 15.—The near advent of the fall season is giving rise to considerable interest along musical lines, as the indications give promise of a very active and delightful period, wherein many notable events will be made prominent factors here. In addition to the regular symphony season, with the presence of the new orchestra director, Fritz Reiner, there will be a season of grand opera by the U. S. Opera Club branch and numerous concerts, recitals and musicals by well known artists and local musicians.

The regular season of chamber music concerts will be inaugurated by the College of Music on November 9. The assisting pianist on this occasion will be Frederick J. Hoffmann. The second concert will be on December 14, with Romeo Gorno as assisting pianist; the third will be given on January 22, when the Letz Quartet will be heard for the first time locally. The fourth concert will be in February, with Ilse Huebner as assistant pianist, while the fifth and last concert of the series will be marked by the appearance of a notable program to be completed later. These concerts have been one of the features of the College of Music since its establishment. The first chamber concert was given on November 14, 1878, under the direction of Theodore Thomas, the series having been continued annually since that time.

A delightful recital was offered by Ilse Huebner, pianist of the College of Music faculty, on August 3, for the Sisters of Notre Dame at the convent. It marked the termination of the summer course of instruction given by Miss Huebner during some weeks at the convent, and members of religious communities from Cincinnati, Hamilton, Columbus and other sections were there to enjoy the recital. She gave a very delightful talk on various composers and compositions. Her program included a number of fine selections, and the recital was one very much enjoyed by those present. Miss Huebner has left for a trip through the East, to be absent for some time.

Peter Angulo, a prominent member of the cello section of the Cincinnati Symphony Orchestra, was married on August 5 to Virginia Rivero, at his former home in Pueblo, Mexico. This was the termination of a courtship begun some years ago, and before he had come to the United States to reside. The couple will reside in Cincinnati, coming to this city in September.

Carl Wunderle, who is spending the summer in Munich visiting relatives, will return to Cincinnati in September. He will be accompanied by Mr. Haase, who was formerly identified with the Cincinnati Symphony Orchestra, but who is now located in Philadelphia.

Hugo Sederberg, a member of the piano faculty of the

Cincinnati Conservatory of Music, has gone for a vacation trip to Chicago, later visiting his sister at Ottawa, Ont.

Beulah Davis has left for a trip to the Great Lakes and will also visit in Michigan. She will return about the first of September.

Marcus G. Benham, baritone, will return to this city early next month after having been abroad for the past four months. He studied in Paris with Paul Guillaumant of the Opera Comique, and also with Spetrino in Milan.

Albert Berne, of the Cincinnati Conservatory of Music voice department, completed his season of teaching on July 31 and has gone to the mountains in Pennsylvania, near Pittsburgh, for a stay.

John R. Froome, Jr., who will have charge of the drama department of the College of Music, is engaged in gathering material suitable for this course, so that he will be able to give the best possible instruction.

John W. Dodd, Cincinnati basso, appeared as soloist with the Armo Band at Middletown, Ohio, on August 13.

A pleasing concert was given by Berliner's Military Band on August 9 in Avondale.

The organ department of the College of Music is being equipped with another organ in order to take care of the increasing number of pupils. This department is one of the largest in this part of the country, and with the new organ, which will be a two-manual, made by Hillgreen & Lane, will add materially to the opportunities of the students. It will be of the most modern type and will be ready by September 1, so that the fall term will be perfected.

A song recital was given on July 26 by two pupils of Lillian Aldrich Thayer at the Cincinnati Conservatory of Music. They were Helen Overmann, of Carthage, Ind., and Lyndon Street, of Gratis, Ohio. The recital was quite enjoyable, being a demonstration of two different styles of singing, though they were taught in the same school. Lucile Scharringhaus played the accompaniments.

Smith Farrar, a pupil of William Morgan Knox, of the College of Music, has become the director of a large class of violin students at Sidney, Ohio.

The news of the death of Miss Alice Miriam in New York was received with much regret by her many friends here. She gave promise of being a noted operatic singer.

The heat of the summer has served to curtail most of the musical events of note, and these are being deferred until cooler weather comes. However, the popularity of the Zoo Grand Opera Company has not waned. On the contrary it seems to be gaining if we are to take numbers as a criterion. The character of the operas presented, together with the fine work of the stars, chorus and orchestra serves to keep the public's interest at high pitch. The continued success of the opera idea is most gratifying, and the season will close with a big advance in the sale of seats and greater popularity than ever. W. W.

## CAMPANARI FINISHES SUMMER COURSE AT CINCINNATI CONSERVATORY.

Giuseppe Campanari, noted baritone of the golden days at the Metropolitan Opera House, has just finished a summer course at the College of Music of Cincinnati. It was Mr. Campanari's second summer term at the Cincinnati institution and proved to be the most successful and enthusiastic he has ever attempted. In the four weeks he was in Cincinnati Mr. Campanari gave 298 lessons, private lessons of a half hour each, in addition to daily class and coaching lessons. He was busy from the first hour until the last. Not only did he meet an enthusiastic body of students, gathered from all parts of the country, but he also added to their enthusiasm by his own indomitable spirit and his musical energy.

The College of Music had the most successful summer term in its history, in addition to the master classes also instituting a summer course in public school music. The College of Music has the great advantage of having an affiliation with the public school system of Cincinnati, whereby its pupils receive their practice teaching in the grade schools.

To accommodate the large number of organ pupils the College of Music is building another two-manual modern organ which will be ready when the fall term opens, on September 4. B.

## CINCINNATI CONSERVATORY FACULTY ON VACATION.

With the close of the summer session, the executive staff of the Cincinnati Conservatory has scattered for a month's vacation. Bertha Baur, directress of the conservatory, is spending her vacation at French Lick, Ind. George Baur, secretary and treasurer, is enjoying a month at Cedarville, Mich.

Burnet C. Tuthill, the new general manager of the conservatory, will join his wife and family in the Rocky Mountains at Buena Vista, Col.; upon his return to Cincinnati Mr. Tuthill will take up the organization of the conservatory chorus. Although this chorus will be largely made up of students of the conservatory, it will not be confined to them. Any person interested will be welcome to make application. Mr. Tuthill plans to study Handel's "Messiah" with the chorus for a concert late in December, to be given with the aid of the conservatory orchestra. W. W.

## Nathalie Boshko Plays in California

On August 9 Nathalie Boshko, violinist, played in Balboa Park, San Diego, Cal., before a large and appreciative audience, assisted by Dr. Humphrey Stewart at the splendid Spreckels outdoor organ. Miss Boshko was warmly received.

On August 15 she played at La Jolla, Cal., where she is the guest of Anna Held Heinrich, who for over forty years was the secretary and companion of Ellen Terry.

## Krehbiel Writes Text to "Cosi fan Tutte"

Henry Edward Krehbiel has made a fine new English book (text and dialogue) to "Cosi fan tutte," in which he has, it is said, preserved the finest points in the comedy and has written a fitting text for the music. The dialogue is smart and funny. This will be used by Hinshaw's "Cosi fan tutte" company when it goes on tour next season.

## Cortot Returning for Fourth Tour

Alfred Cortot, the distinguished French pianist, who is returning to America next season for his fourth tour, is equally as popular in England as he is in this country. Just previous to his departure for America he will make

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Mrs. Gustaf Holmquist	1
Yeatman Griffith	10

Subscriptions previously listed ..... \$127  
Amount received to date ..... \$743

Amount received to date ..... \$870

a short tour of England, and from October 1 to October 15 will give twenty-two concerts there. He will arrive here about the first of November and will make his initial appearance in Baltimore on November 2. Seven of the foremost orchestras of the country have engaged Mr. Cortot—the New York Symphony, Boston, Cincinnati, St. Louis, Chicago, New York Philharmonic and Philadelphia. Mr. Cortot already has over sixty engagements which will take him from the Atlantic to the Pacific Coast. His tour is again under the direction of Arthur Judson.

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## DOES "JAZZ" TYPIFY THE AMERICAN SPIRIT?

BY GAYLORD YOST

A few weeks ago Judge Arnold Heap, of Chicago, handed down the decision that "jazz music is barbarous." A musical educator, Osbourne McConathy, of Northwestern University, in an address before the Music Teachers' National Association which recently met in Detroit, states that he "finds in 'jazz' the germ of America's own music." Young American composers would do well to weigh these statements before getting into further touch with the muse.

There are many who insist that great music must have its foundation in some national folk tunes, or, in other words, express the spirit of a nation, and some of these are evidently inclined toward the silly notion that "jazz" represents the spirit of America. It would be almost as logical to state that garbage cans represent our national spirit.

Music is the least tangible of the arts for it does not attempt to express concrete things. It is not imitative—it is the most complete of the arts since it does not imitate man nor nature. The voice of the composer is universal the world over because it speaks in the language of emotion and intellect through the tonal medium. Since music is an indefinable art it is useless to attempt to analyze a medium so complete in itself. It cannot be described and thus the futility of program notes.

A number of attempts have been made to record scientifically the effect of tone and tonal combinations on the human species. Also to link up tones with definite colors. So far as the writer's knowledge extends, very unsatisfactory results have been attained, and the most that could be said of the outcome is that it has been interesting and diverting.

Music is composed of three elements: rhythm, melody and harmony. Rhythm is the primitive instinct of man and nature. It constitutes the basic principle of all organic life and is an immutable law of the universe. Undoubtedly, the rhythmic beating of the tom-tom was the first crude means by which our ancestors amused themselves. Then simple melody was born and combined with rhythm. Later followed the combination of melodies, and out of this evolved a harmonious combination of tones which was classified and organized into our present harmonic system.

In attempting to analyze the popular form of noisy diversion known as "jazz," the only element found in it that is common in pure music is rhythm. One might define "jazz" as a regular rhythmic impulse accompanied with clashing noisy squeaks, wheezes and groans of various instruments. Now if it be true that in this is to be found "the germ of America's own music" then I can see no hope for our tonal redemption.

Stravinsky, Scriabin and Schönberg have carried the elements of rhythm, melody and harmony to a point which makes their work inarticulate to the masses. Many condemn the music of these masters by calling it pure noise, but it must be remembered that this has been the fate of all music in advance of its time, and thus we cannot afford to be moved by hasty and premature judgment. Do I hear someone say that "jazz" resembles modern music? The one thing that would condemn "jazz," if no other, is the fact that it is so universally popular amongst the majority, and the one thing which commends modern music is its wholesale condemnation.

But what about American music? What we want is good music written by Americans and not American music. It matters little if this music resembles some other so-called "school" or not. The question must be one of beauty, pleasant and unpleasant. So-called schools have never given to the world great composers, but great composers have been responsible for the schools. Music must combine the elements of rhythm, melody and harmony, otherwise it fails to classify as music. If there are those who will have it that all great music is founded upon the folk tune, I call their attention to the fact that the folk tunes of the European nations contain, at least, two of the elements of pure music, viz.: rhythm and melody.

The harmonization of these tunes was accomplished, for the most part, by musicians who found in them certain definite qualities of beauty.

The "jazz" question is a momentous one, judging from the great stir it has made. But it is "much ado about nothing." It will be relegated to the shelf of forgotten playthings in due time and some other thing will take its place and supply the primitive amusement for the puerile minded masses.

## Hurlbut Inaugurates First North Idaho Music Festival

Lewiston, Idaho, July 15.—On the evening of July 11 Harold Hurlbut, the New York tenor and disciple of Jean de Reszke, inaugurated the first North Idaho Music Festival at the State Normal Auditorium, which will hereafter be an annual event during his summer master class and the Normal Summer School. In spite of his heavy work teaching a large class of vocalists and teachers, Mr. Hurlbut



HAROLD HURLBUT

arranged a fine program and had his excellent chorus ready in six weeks for its first public appearance as an organization. Much enthusiasm was shown by a large audience which cordially applauded the work of the chorus, the fine concerted numbers and the solos of Mr. Hurlbut and Josef d'Havarda, violinist, a Sevcik pupil and excellent artist. A feature of the program was a series of duets in which Paul Johnson, baritone; Florence Campbell, mezzo contralto; Mae Belle Kirtland, soprano, and Harold Hurlbut won much appreciation. Mr. Hurlbut also directed the chorus. Elsa Peterson was a fine accompanist.

The Lewiston Tribune said of Mr. Hurlbut on his second appearance of the season: "He has a voice of superb beauty and a remarkable personality."

## The Grand Guignol for Cincinnati

Ernest Briggs is in Cincinnati staging the production of The Grand Guignol, which will follow the grand opera season. This will be an entertainment along the lines of "Chauve Souris," with the Cincinnati summer orchestra, composed of members of the Cincinnati Symphony Orchestra, assisting. The people engaged number about fifty and include members of the Russian Isba, the Russian Opera Company, the Shadurskaya Ballet, Montmartre Trio, and Finita de Soria, formerly with Andreas Dippel at the Auditorium in Chicago and later prima donna of "Gypsy Love," who will introduce new compositions by Huarte, who will conduct the orchestra when his songs are given. Mr. Huarte has been engaged as accompanist for the tour of Tito Schipa, but will make his debut as a conductor in this country when in Cincinnati. The productions will

feature scenes from Russian, Parisian and Spanish city and country life, and will be presented with complete scenic equipment, giving complete ballets and pantomime productions, vocal and instrumental solo and ensemble.

## CLEVELAND INSTITUTE OF MUSIC GIVES FINE CLOSING RECITAL

Beryl Rubinstein and André de Ribaupierre Give Program—Summer Session Closes

Cleveland, Ohio, August 16.—The closing recital of The Cleveland Institute of Music was given August 9 in the beautiful recital hall of The Cleveland Museum of Art. Beryl Rubinstein, pianist, and André de Ribaupierre, violinist, gave a program which fully revealed the profound musicianship and distinguished artistry of the two players. Opening with the Cesar Franck sonata for violin and piano, Mr. de Ribaupierre followed with a masterly performance of Bach's "Chaconne." The program closed with the Liszt arrangement of the organ fantasy and fugue in G minor by Bach and the Paganini-Brahms variations, superbly played by Mr. Rubinstein. The audience, which completely filled the auditorium and the adjacent foyers, warmly demonstrated its approval. Fully 300 persons unable to get into the hall stood throughout the entire program, while about four hundred were turned away. A more generous demonstration of the regard in which the participating artists are held and of the interest felt locally in regard to The Cleveland Institute of Music could not have been given.

The summer session of the institute closed August 11. Goodbyes were exchanged and many expressions of satisfaction were voiced by departing pupils who came from Illinois, North Carolina, New York, Canada, New Jersey, Connecticut, Texas and from many Ohio cities and towns. M. B. S.

## "From the Metropolitan Opera House"

Vienna, July 24.—This is the announcement most frequently appearing on the billboards of the Vienna Volksoper just now. Robert Leonhardt, who started his career at this theater several years ago, and Carl Jörn are freely advertised as "stars" from Mr. Gatti's house, and Heinrich Schlusnus, the lyric baritone, who created such a fine impression on Gatti here recently, and who, it is said, will join the Metropolitan season after next, has kept the Volksoper sold out these hot nights. A young Italian conductor named Egizio Massini has been more than ordinarily successful with his tempestuous readings of "Il Trovatore" and other Italian operas. P. B.

## Berúmen to Appear in Syracuse

William B. Ball, of Toledo, who is managing Ernesto Berúmen, the brilliant young New York pianist, has booked him for two concerts in Syracuse and Oneida, N. Y., for the coming season. Mr. Berúmen has already been engaged to appear in twelve concerts in Indiana, Ohio, and New York, which will be announced later. The young pianist will attend the Pittsfield Festival in September, and in October he will be kept unusually busy, playing in several local concerts, and teaching a limited number of pupils at the La Forge-Berúmen Studios.

## Volpe Off Soon for Kansas City

Arnold Volpe, who for twenty-three years has been active in New York as conductor, violinist and composer, leaves this city with his family on August 28 to make his home in Kansas City, Mo., where he has been appointed musical director of the Kansas City Conservatory of Music.

## Foerster Compositions Programmed

Adolph M. Foerster's "Dedication" march and "American Ode" were programmed by Wassili Leps for performance by his orchestra during his recent season at Willow Grove Park. The Dorwin Trio of Reading, Pa., has been using his "Serenade" trio with much success.

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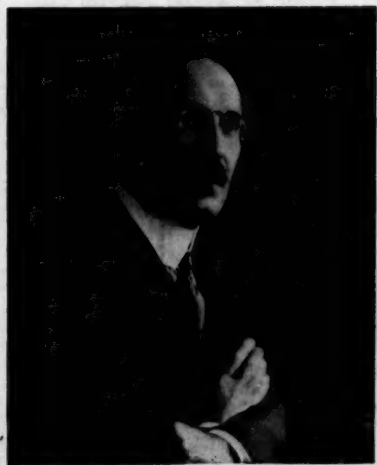


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## "BONITA" LURES WILLIAM JOHN HALL FROM MISSOURI MUSIC TO LONG ISLAND SOUND

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Everyone is familiar with the old saying: "If you want something done, go to a busy man." It is a well known and peculiar fact that those who never have anything to do, never find time to do anything, but those who are busiest always find time to do more. In the latter class belongs William John Hall, concert organist, composer and teacher. Mr. Hall has figured prominently and actively in the musical progress of St. Louis and of Missouri in general. He is a man of vision, ideas and energy, and many fine musical developments in St. Louis have come through his initiative and influence.

Mr. Hall for some time was organist at the First Church of Christ, Scientist, and is at present the organist and music director of Temple Israel, St. Louis. Some very fine musical programs are heard there under his direction, and every Friday he gives a twenty-five minute musical service preceding the regular service. His selections are of the highest standard, and he believes that a great deal can be accomplished through the organ in educating the public to a better understanding of the symphony. Many great symphonic numbers can be presented in organ form first and grasped more easily by the people. To this end, Mr. Hall plays many of the selections to be performed on the St. Louis Symphony Orchestra's programs. A beautiful organ arrangement of Tchaikowsky's "Pathétique" symphony has been made by Mr. Hall, movements of which he frequently plays. He has numerous requests to play the entire symphony oftener, but owing to the length he gives it in its entirety perhaps once or twice a year.

Mr. Hall is head assistant supervisor of music in the St. Louis high schools, teaching harmony and composition. In this position he has been able to do much toward the securing of credits for music, which is now quite general throughout Missouri, and toward standardization of music in general.

### INDIVIDUALITY IN TEACHING.

Mr. Hall is acquainted with the "ins and outs" both of public school and private teaching, for he has a large class of vocal students who occupy much of his time. He believes that one great mistake of many teachers is the fact that they treat all pupils alike, as so many machines, instead of regarding them as individuals, whose needs are different, and who have to be studied to know what their needs are.

Too many give their pupils only what they themselves have needed and had. He gave a very apt illustration of the absurdity of trying to force one rule and method on everybody. "Suppose people in other professions were to treat their customers in this fashion!" he remarked. "A man setting up a store might say: 'Now I wear number three and one-half shoes and a gray tweed suit, therefore I shall sell number three and one-half shoes and gray tweed suits to all of my customers.'"

"A teacher should study how to teach as well as how to perform," added Mr. Hall. He himself is well qualified to speak on the psychology of teaching, having taken up

this specific training for some years and having added to that much practical experience.

In his varied experiences he has found that many musicians lack careful training in fundamentals. Many singers regard themselves as "finished" when they have merely skipped over some of the fundamentals or missed them altogether. Sometimes this is due to not having considered them necessary, and sometimes purely to "text-book" teaching. In all his teaching he strives to have his pupils gain the ability to make practical application of their knowledge. "Sight reading," Mr. Hall says, "is an im-



YAWL BONITA,  
owned by William John Hall, photographed at Port Washington Harbor.

portant feature which is too often neglected, or the value of which is under estimated."

Oftentimes truths are emphasized and made clearer by being presented from a different viewpoint, or by being put in another's words. Mr. Hall has a system of filing interesting and helpful articles, and when occasion arises he gives one to a pupil who needs just that thing.

### MR. HALL AN INFLUENCE IN MANY ORGANIZATIONS.

For six years Mr. Hall has been chairman of the Music Committee of the Municipal Opera of St. Louis, working indefatigably to make it a success and a permanent organization. Now that this has been accomplished he is leaving the work to others, to give his time to other interests. For three years he was president of the Missouri State Teachers' Association and chairman of the Program Committee of the Musicians' Guild, a local branch of the State Association. Several new committees formed recently in the association include one for standardization, a Board of Regents to take care of the financial standing and a committee for ethics. The latter will try, among other things, to suppress unprofessional talk among teachers and to keep the ideals of the profession high.

Mr. Hall gives of his time to many other organizations. He is organist of Tuscan Lodge (Masonic), a member of the National Association of Organists and of the American Guild of Organists, for the latter of which he is an examiner and has been Dean of the Missouri Chapter.

He is also known as a composer and a writer for musical publications, and when questioned as to when he had time to write he replied with a smile: "Well, we generally find time to do the things we really want to do."

Mr. Hall's wife, Addye Yeagain Hall, is national chairman of the Junior Federation of Music Clubs, and the work she has accomplished in that position this past season has won the highest commendation. Her Dunning Club conducted a junior meeting and presented an excellent junior artists' program at the N. Y. S. F. M. C. at the Hotel Pennsylvania in June. Like her husband, she has the initiative and organizing ability, plus personality, to push things through.

After a strenuous season it is small wonder that Mr. Hall is anxious to get out to his yacht, the Bonita, in Long Island Sound, for the summer. He is proud as can be of his bronze and his muscle! And he's as good a sailor as a musician!

E. V. H.

### Annie Louise David Endorsed by Seattle Critic

When Annie Louise David played at a recital in Seattle, Wash., on August 7, she not only delighted her audience but also received the favorable endorsement of the press, as the following excerpt from the Seattle Post-Intelligencer would indicate: "Miss David's playing made an impression even more emphatically favorable than when she gave her first recital at the Cornish School several weeks ago."

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## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

New York American Conservatory of Music—A number of full and partial scholarships in vocal, violin and piano departments; also \$100 Becker prize in piano for the best player of "Impromptu" by Nien. Contest takes place at Aeolian Hall on October 9, 10 and 11. New York American Conservatory of Music, 163 West Seventy-second street, New York.

Bush Conservatory of Music—A master school in piano, voice, violin and composition which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in June and September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Cleveland Institute of Music—Full and partial scholarships offered for complete diploma courses in piano, voice, string and wind instruments of the orchestra. Examinations held in September. Cleveland Institute of Music, 3146 Euclid avenue, Cleveland, Ohio.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

Theodor Bohlmann—Piano scholarship. Contest to be held October 3. The Bohlmann Music Studios, Suite 16-17, Woman's Building, Memphis, Tenn.

Marie Jeritza and Marie Everett—Two scholarships, allowing three years' study at Mme. Marchesi's Singing Academy in Paris, tuition to start October 1. Hearings are being held at the studio of Elizabeth Kelso Patterson, 257 West 104th street, New York City.

Lega Musicale Italiana, Inc.—20,000 Italian liras for one-act opera by Italian; contest ends December 31, 1923. 5,000 Italian liras for orchestral suite by Italian; contest ends April 30, 1923. \$100 for song or ballad, with English or Italian text, by Italian or Italian-American residing in United States or Canada; contest ends December 31, 1922. Lega Musicale, Inc., 128 West Forty-ninth street, New York.

Millie Ryan Studios—One scholarship in singing. Hearings September 18, 19 and 20. Tuition to start October 1. 1730 Broadway. Telephone Circle 8675.



## FOREIGN NEWS IN BRIEF

## INTERNATIONAL OPERA PROJECT FOR LONDON SPRING SEASON.

London, August 8.—A scheme has been mooted in London whereby a season of international opera may be held at Covent Garden next spring. Subscribers and habitués of the Opera House in pre-war days are supporting the scheme, developments of which are being eagerly watched for. G. C.

## GLAZOUNOFF'S FATE IN DOUBT.

London, August 8.—Glazounoff, the great Russian composer and conductor, has again disappeared from view and European musicians are very anxious concerning his whereabouts. Last heard of as returning to Petrograd at the request of the Soviet Government to resume his post as head of the Conservatoire, no further news has been received of him by any of his European agents. The committee of the Liverpool (England) Philharmonic Society, which had engaged him to conduct one of its concerts this season, has felt compelled to cancel the engagement, and has invited M. Talich, conductor of The Prague Philharmonic concerts, to take the place of the noted Russian. G. C.

## MARTEAU COMPLETES SYMPHONY.

Dresden, August 2.—Henri Marteau, the noted violinist, who is devoting a great deal of time to composition, has completed his first symphony, op. 30, in E major. The work bears the title "Gloria nature," and will have its first performance by the Dresden Philharmonic Orchestra on October 10. Marteau's opera, "Meister Schwalbe," which had its first performance in Plauen last season, has just been published by the new publishing house of Wilhelm Hartung in Leipzig. It is dedicated to the King of Sweden, and will shortly be performed at the Royal Opera in Stockholm. M. U.

## MUSIC OF THE THIRD CENTURY A. D.

Leipzig, August 1.—At a recent public lecture of the Collegium Musicum of the University of Leipzig, under the leadership of Prof. Hermann Abert, the most recent and very important find in the way of musico-historical material was produced, namely, a fragment of early Christian music, the oldest of its kind. It was found in Oxyrhynchus and dates from the third century. Its relationship to the ancient Greek melodies that preceded it at this performance was easily recognizable. It seems to be established, therefore, that the Gregorian chants are direct descendants of ancient Greek music, although Oriental elements may also have exerted an influence on their authors. A.

## NEW COWBOY OPERETTA.

Hamburg, August 1.—The premiere of the cowboy operetta, "At the Golden Gate," will take place here on August 17. A. S. B.

## UBIQUITOUS REINHARDT.

Vienna, August 1.—Dr. Anton Wildgans, the Austrian poet-playwright, has now definitely retired from his post as

director of the famous Vienna Burgtheater, which is the Austrian state theater for dramatic plays. A rather obscure actor of that theater has been chosen as his temporary successor, and it is said that the new director will soon be joined by Max Reinhardt, who will be made co-director in addition to running, independently from this new office, his annual three months' season with his own Berlin company at the Redoutensaal. This report sounds very probable, particularly in view of the fact that Dr. Wildgans, now retired, had been the one strong opponent to the plan of entrusting Reinhardt with the management of the Burgtheater. P. B.

## "THREE IN ONE BOAT."

Vienna, July 31.—The musical dynasty of the Rosés has been joined by a new member, Alma Maria Rosé, the violinist's youthful daughter, who is a niece of Gustav Mahler. The young lady made her successful debut as a violinist at a big charity concert last night at Bad Ischl (Austria), where the Rosé family is spending the summer. The scene of the concert was the villa of the late Emperor Francis Joseph, which was opened to the general public for the first time on this occasion. Father Rosé added to the sensational character of his daughter's debut by playing her accompaniments at the piano, after having himself performed a Beethoven violin sonata to the accompaniment of his son Alfred, who is the new assistant conductor of the Vienna Staatsoper. P. B.

## OPERA MANAGER TURNS COMPOSER.

London, August 8.—Sir Thomas Beecham is engaged in writing the score of a romantic light opera. Boyle Lawrence has been his librettist and, when the opera is produced, Sir Thomas guarantees to be his own producer. Subject and setting are both English. G. C.

## VIENNA PHILHARMONICS TO PRODUCE NOVELTY BY FELLOW-PLAYER.

Vienna, July 25.—The Philharmonic Chamber Orchestra, an organization formed of thirty picked players from the Philharmonic Orchestra, and which has completed a highly successful first season under the baton of Rudolf Nilius, will next season perform, for the first time, a "Romantic Sinfonietta," by Otto Rieger, who is a prominent member of the Philharmonic's viola section. P. B.

## JULIUS EPSTEIN CELEBRATES NINETIETH BIRTHDAY.

Vienna, August 3.—Prof. Julius Epstein, one of the most celebrated pianistic pedagogues of the last generation, will be ninety years old on August 7. Since 1867 he occupied the post of director of the masterclass at the Vienna State Conservatory of Music, from which he retired in 1901, owing to a severe ear trouble, which in later years completely deprived him of his hearing. He is now living at Vienna in rather straitened circumstances and has been practically forgotten by the general public and by his



Photo © George Maillard Kessler

## MARION ARMSTRONG.

Scotch Canadian soprano, who will be the soloist for the opening of the Eastman Theater in connection with the Eastman School of Music, Rochester, N. Y., on September 2. She will also be heard in Town Hall, New York, November 15, and Jordan Hall, Boston, on November 8.

many disciples, several of whom will probably be surprised to learn that he is still among the living. P. B.

## REMINISCENCES OF CARUSO.

Berlin, July 30.—The German impresario of the late Enrico Caruso, Ledner, who used to accompany the tenor on most of his European tours, has just published a volume of his reminiscences of the great Italian. General musikdirektor Leo Blech, of the Berlin Staatsoper, has written an interesting preface, and the book is attractively decorated with reproductions of many of Caruso's wittiest cartoons. P. B.

## AN OPERA IN THE SCHÖNBERG STYLE.

Brünn, Czecho-Slovakia, July 30.—An opera by Franz Neumann, one of the most loyal adherents of the Schönberg style. (Continued on page 49)

## MYRA HESS

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## LONDON'S ROYAL ACADEMY OF MUSIC COMPLETES ITS FIRST ONE HUNDRED YEARS OF ACTIVITY

By CLARENCE LUCAS

London's Royal Academy of Music has been receiving as much notice from all the newspapers of late as a tennis match or a prize fight. The reason for the outburst of congratulation is that the R. A. M. has just completed its first hundred years of activity and begins its second century as one of the important and nationally recognized educational institutions of Great Britain. It is housed in one of the finest buildings ever put up for the sole purpose of teaching music and it is now to have a new theater added to it.

### THE DARK DAYS.

Like many another school, it has had its dark days. More than once in its early years the directors feared that lack of money would compel them to close the doors and disband their teaching staff. But they managed to carry on. They weathered the storms. Their greatest accomplishment was in educating the public to believe in the merits of the Royal Academy of Music. Today the institution has a waiting list of pupils for whom accommodation can with difficulty be made. The great new building, opened shortly before the war, is already crowded.

### THE MUSIC FESTIVAL IN ST. PAUL'S CATHEDRAL.

The most impressive of all the commemoration services during the two weeks of centenary functions was the musical festival in St. Paul's Cathedral. Hundreds were unable to gain admission. And there were many disappointed supporters of the R. A. M. who were turned away from the overflowing Queen's Hall on the evening of the reception for pupils, past and present, and their friends.

### EARLY HISTORY.

William Crotch was the first principal of the Royal Academy of Music from 1822 to 1832. He was followed by Cipriani Potter, who held office from 1832 to 1859. Then followed Charles Lucas, from 1859 to 1866, who was succeeded by William Sterndale Bennett, from 1866 to 1875. After Bennett came George Alexander Macfarren, from 1875 to 1887, who was followed by the present principal, Alexander Campbell Mackenzie, under whose direction for the past thirty-four years the R. A. M. has steadily progressed in popularity and usefulness as a musical center.

Among the first board of professors were some musicians who had been pupils of several of the great composers. Thomas Atwood had sat at the feet of Mozart in Vienna, and Cipriani Potter received instruction from Beethoven. J. B. Cramer, who is now known by his delightful studies for the piano, was the only pianist of the day of whom Beethoven had any opinion—"all the rest went for nothing." Muzio Clementi was a friend of Haydn and had a musical duel with Mozart. When he was born Handel was alive and he outlived Beethoven, Schubert and Weber.

William Shield, whose name is less known today than those of the eminent musicians of the first board of professors, has perhaps more interest for American readers than the other names have, for Shield was the composer of "The Poor Soldier," an opera which General Washington heard at Philadelphia in 1787.

The Royal Academy of Music of London is therefore a living link with some of the greatest composers of the eighteenth and nineteenth centuries. It was founded in the year in which Shelley died, when Byron, Keats, Wordsworth, Coleridge, Lamb were doing their best work, Tennyson and Browning were boys, and Swinburne yet unborn.

If music and poetry are sister and brother, as Shakespeare says, it might reasonably be expected that sister music, with a Royal Academy all to herself, would at least be as fertile in great works as brother literature, which never had a school in England. Some ten or twelve years ago the first professor of English literature made his appearance at an English university, but the degree of Doctor of Music has been obtainable at certain British universities for centuries. Will any man in his senses say that English music is graced with names which are worthy to be placed near the glorious names in English literature? Why is it that the great poets of England, soaring on the twin wings of inspiration and reason, have left so far below them their musical fellow countrymen?

### ENGLISH INFLUENCE ABROAD.

Kipling wrote: "They little know of England who only England know." He knew that the Englishman who traveled to foreign lands found the language of England more widely spoken and read than the language of any other land. He found the whole world using the steam engine, the railway, the spinning jenny, and numberless discoveries in many sciences, all of which were of English origin. He found the paintings of Reynolds, Gainsborough, Romney,

Constable, Turner, Leighton, Watts hung beside the canvases of the greatest painters of other countries in every gallery which was fortunate enough to possess good examples of England's magnificent painters.

But the English musician who travels only as far as Paris will look in vain for any English musical works to offset the operas and orchestral works of those pupils of the Paris Conservatoire—Berlioz, Gounod, Thomas, Bizet, Saint-Saëns—which are so well known in England. In Italy, which has supplied England with the operas of Rossini, Verdi, Puccini, Leoncavallo, Mascagni, he will find no English music.

In Austria and Germany, which gave the world Bach and Handel, Haydn and Mozart, Gluck and Weber, Schubert, Mendelssohn, Schumann, Brahms, Strauss, he will be desperately hard put to it to discover any traces of English music. He will see the Germans making unlimited use of English antiseptic surgery and English coal tar dye making, and he will be indignant to hear the Germans concluding, in their characteristic modest ingenuousness, that as the plays of Shakespeare are so naturally agreeable to the German mind, therefore Wilhelm Shakespeare must have been a German. The English traveler, however, will never find

in London? Why did Spain send her Sarasate and her Casals to the Paris Conservatoire and not to the Royal Academy of Music? Kreisler likewise went to Paris and not to London.

The orchestra of the Paris Conservatoire has long been famous as one of the very finest symphony orchestras in the world. It inspired Wagner at the beginning of his career to compose his "Faust" overture. Recently two operatic performances were given at the Royal Academy of Music, and a great English critic, Ernest Newman, said of them that "the orchestra consisted of a few strings, a piano, one trumpet. . . . The inability to provide an adequate orchestra seemed to me a sad commentary on the status of music in England. I cannot imagine any of the leading German conservatories doing things in this makeshift way at a centenary." The best answer to the critics of the Royal Academy of Music is that the five high class symphony orchestras of London are composed almost entirely of British musicians of whom by far the largest majority were formerly pupils of the R. A. M. From a commercial point of view the R. A. M. has been of great value to England, because it has supplied the British players to receive the money which otherwise would have gone to the alien musicians in England. The failure of the R. A. M. to turn out a few great artists of the highest rank must by no means blind the critic to the invaluable work done during the past century. If it has not produced generals and field marshals it has trained an army of excellent soldiers and petty officers. The simplest explanation is to say that English genius is best expressed in literature, and in a much lesser degree, in painting, but that in music the British nation has a widely diffused talent for music which is rarely concentrated into genius. It is this widely diffused and cultivated talent which makes the British music lover such a consumer of the good music he, apparently, cannot create. Hence the worship of the great German composers, of Chopin, of the Russians, of the music makers of France and Italy.

The Royal Academy of Music of London is as much a shrine to foreign art works as was that once famous academy of Berlin which the eccentric king, Frederick the Great, set up in the middle of the eighteenth century for the express purpose of making French the national language of Prussia.

Is English music or German music held up as the standard of excellence at the Royal Academy of Music? Some of the London music critics are greatly perturbed when foreign artists give recitals in England and put no English works on their programs. Yet the R. A. M. must continue to put Bach and Beethoven at the top of the list because there are no English equivalents of the great German composers.

Sir Edward Elgar, whom many admirers consider the bright star in the English musical firmament, was never inside the doors of the R. A. M. as a music student.

Antiquarians may be interested to learn that the Thatched House Tavern, where the music lovers were summoned by Lord Burghersh in July, 1822, to plan an Academy of Music for London, stood from 1711 to 1865 on what is now the site of the Conservative Clubhouse in St. James street.

### "It's Different These Days"

"The powers directorial who decide upon engagements of local applicants for the Chicago Civic Opera Company are not taking any chances these days. If you are a young singer eager to attain that much desired hearing before the oracles of the Chicago Civic Opera Company, you must be able to 'produce.' In olden days these hearings were a matter of routine, handled with more or less formality, and the applicant never really knew, as a rule, what her or his fate might be, and often there was not even opportunity of completing the aria chosen to demonstrate the singer's ability." So said Herman Devries in the Chicago American in its issue of August 1, continuing: "Recently the writer had an opportunity of observing how differently these things are being managed by the new directorate. A young mezzo soprano went through the 'Habanera' from 'Carmen' and did it very well.

"Have you any stage experience? Are you at home before footlights? Have you any dramatic ability or assurance?" were the next questions.

"Yes," she answered.

"All right, let me see! Can you sing Siebel in 'Faust'?"

"Yes, I know it very well," replied the singer.

"Mr. Engel!" called Impresario Shaw. "Get the Siebel costume ready! Now, Miss, go and put on the Siebel costume and then we shall see as well as hear you do the scene."

"Miss X was ready for the emergency—and was engaged on the spot."

And the "Miss X" mentioned in the article was Kathryn Browne, mezzo soprano, a pupil of Oscar Saenger, who studied singing with him and acquired her repertory, routine and technic in his opera classes.

## ARTHUR HARTMANN'S

Third of a Series  
of Six Articles on

## Bach's Sonatas for Violin

Appears in This  
Week's Issue

The Fourth will be Published on  
August 31

the Germans claiming any English composer as their own. In Russia and in the United States of America he will discover no high regard for the music of England, and he will return to his native land convinced that they little know of the restricted influence of English music who only know the Royal Academy of Music.

### ARTHUR SULLIVAN'S POPULARITY.

Outside of England the music of but one English composer is comparatively well known, and that is the music of Arthur Sullivan.

In his boyhood Sullivan was a pupil of the R. A. M. He was subsequently sent to the Leipzig Conservatory for his more advanced studies and the finishing touches. Why did the R. A. M. send its brilliant pupil to be finished at a school which was a quarter of a century younger than itself? Did the Leipzig Conservatory ever return the compliment by sending one of its young German pupils to be finished

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## LARGE AUDIENCES ATTEND FESTIVAL WEEK AT COLUMBIA

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AUGUST 14.

On Monday evening, August 14, the opening concert of Festival Week, held by the Summer School of Columbia University, took place in the gymnasium before a fair sized audience. Although an extremely hot night, those present seemed to enjoy the musical numbers contributed. The program opened with a group of piano solos admirably rendered by Ralph Leopold, who is favorably known in New York. Mr. Leopold is a pianist who always gives pleasure, for he is poetical and offers something else besides a technical display. He was warmly received and had to respond to encores. His program follows: Toccata and fugue in D minor, Bach-Tausig; nocturne in D flat and scherzo in C sharp minor, Chopin; "Orientale," Amani; "Humoresque," Rachmaninoff; "Lotus Land," Scott; "Music Box," Sauer; Viennese dance No. 2, Friedmann.

The second half of the program was devoted to "In a Persian Garden," Liza Lehmann, sung by a quartet consisting of Ruth Blackman Rodgers, soprano; Ruth Deputy, contralto; Byron Hudson, tenor, and Norman Jolliffe, baritone, with Mark Andrews at the piano. The work was well rendered on the whole and aroused the audience to much applause.

AUGUST 15.

Fifty selected voices were heard at the second concert on Tuesday evening, August 15, in a program of church music, with Clytie Hine, soprano, as the soloist. Under the efficient direction of Mr. Hall, the chorus presented hymns, anthems, chorals, etc., in an artistic manner. Miss Hine sang the Bach aria, "My Heart Ever Faithful," and displayed an expressive voice of good quality. She also had the solo part in the Mendelssohn motet, "Hear My Prayer." Ruth Deputy sang the incidental solo in Cecil Forsyth's effective "Idyll." Despite the very warm evening, a large audience appeared to enjoy every number on the program.

AUGUST 16.

Wednesday night there was an orchestral and choral concert given in the university gymnasium by the chorus of the Columbia University Summer Session, assisted by an orchestra from the New York Philharmonic Society, with F. Lorenz Smith as concertmaster and Ruth Blackman Rodgers as soprano soloist. Prof. Walter Henry Hall conducted with his usual aplomb and caused the performance to be so interesting as to hold the attention of the large audience in spite of the well nigh unbearable heat.

Professor Hall has done wonders with the chorus, especially when one considers that it has been a work of comparatively short duration. It is excellently balanced and displays a finish of ensemble which would do credit to many much older organizations. The opening number was a Bach chorale, sung with unusual effect and with a sincerity that was unmistakable. Two choruses from the Brahms Requiem followed. The Schubert symphony in B minor and the aria, "With Verdure Clad" (Haydn), excellently sung by Mrs. Rodgers, completed the first part of the program. The second half was devoted to the finale of the first act of Mendelssohn's unfinished opera, "Loreley."

Mr. Hall has every reason to feel grateful at the success achieved throughout.

### New British College Will Teach Music as Well as Housewifery

London, August 21.—England has established a college for the training of young women in domestic science and the useful arts. The sum of \$250,000 has been set aside for the purpose. The cost of training an unemployed girl so that she can take a situation in domestic service is \$100.

Each girl will receive a course lasting thirteen weeks, with thirty hours' instruction every week. The subjects taught are cookery, laundry work, needlework, infant welfare and hygiene. Instruction is also given in singing and piano playing, which are considered indispensable adjuncts to the all around servant who wishes to brighten her mistress' life with something more than mere culinary accomplishments or household industry.

### Summer Notes

Albertus Shelley Hiester, well known a few years ago in the metropolitan district, with his wife, pianist, and his two sons, violinist and cornetist, gave a concert at Camp Mabry, Tex., recently, which highly pleased the audience of 5,000 soldiers. The cornetist is but thirteen years of age and the violinist only eight. There is also a young Miss Hiester, now four years old, who has begun piano playing and is quite a "singer" also.

Carlos Lugo, studying piano in Berlin for two years past,

gave a recital in the Meister Saal a month ago which attracted favorable comment. He played a Beethoven sonata, the Bach-Tausig toccata and fugue, and three Chopin pieces, and the local critics all highly complimented him. This young Spaniard is the protégé of influential Americans and seems marked for a brilliant career.

Josephine M. Evans, an interested subscriber to the MUSICAL COURIER, as well as a teacher and singer in Nashville, Tenn., and Isabelle Swan, of New York, were guests of honor at an informal musicale, August 10, given them by Laura Sedgwick Collins, who is a director of the Musicians' Club, where the affair was given. Mrs. Evans' fine voice was heard in selections from her large repertory, and various guests of note were present, among them Annie Beecher, Mme. Morrison, Frederica Going, and Miss Trounce of Buffalo, who gave several recitations. Misses Langston and Robinson sang.

### Swift & Company to Publish Prize Composition

Samuel Richards Gaines, composer, of Columbus, Ohio, won the second annual competition in music composition offered by the Swift & Co. Male Chorus. Mr. Gaines' setting for Sir Walter Scott's "Hunting Song" was awarded the prize of \$100 over a field of seventy-one entrants. The judges were Daniel Protheroe, Henry Purmort Eames and

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D. A. Clippinger. Mr. Gaines is conductor of the Musical Art Society of Columbus and is also a teacher of voice.

Compositions submitted by Ioweth W. Prosser, 648 West Seventieth street, Chicago; Richard Kieserling, musical director, Newark, N. J., and Sumner Salter, director of music at Williams College, Williamstown, Mass., were awarded honorable mention.

The prize winning composition will be published by the chorus and sung by them during the coming season.

### Ponselle Sings for Charity

Rosa Ponselle, Metropolitan Opera soprano, and Mrs. S. Z. Poli joined forces on August 16 in support of charity and made the Royal Charity Bazaar, held in the spacious grounds of Mrs. Poli's beautiful summer home at Woodmont, near New Haven, Conn., one of the most successful affairs of the kind ever staged in New England.

Mrs. Poli recently returned from a trip to Italy, where Queen Ellen presented her with a beautifully jeweled timepiece as a mark of her gratitude for her war-work, and so impressed her with the need of additional funds for relief work among the war orphans of Italy that she organized the bazaar on the Queen's plea. Her announcement that Miss Ponselle, "Connecticut's Own Rosa," as they are fond of calling her up that way, would appear on the second night, sufficed to draw an audience estimated by the New Haven press at ten thousand. Miss Ponselle was accompanied at the piano by Romano Romani, and in



ANNIE LOUISE DAVID,

and Eugene Field Musser, formerly head of the music department of the College of the Pacific, of San Jose, Cal., photographed in Seattle, Wash., where Miss David is holding a master class at the Cornish School. On Monday evening, August 7, at the Cornish School, the harpist appeared in a concert with Anna Grant Dall, pianist; George Kirschner, cellist, and A. Biancone, flutist. She has been engaged to play again at Dr. Gordon's Church, will also give a recital at the Notre Dame in San Jose on October 11, and will give a joint recital with Mary Jordan, contralto, in San Antonio, Texas, the early part of December.

a short program delighted the huge gathering, the applause of which testified to the genuine enjoyment of the singer's art and the sense of personal proprietorship which is always evident in a New England audience when Miss Ponselle appears. The financial returns were beyond Mrs. Poli's expectations and for which she gives all due credit to Miss Ponselle's drawing power. B. F.

### Respighi's New Concerto and Sonata to Be Heard Here

Shortly after the armistice was signed, when Albert Spalding was giving a concert at the historic old Augusteo in Rome, a young man came back of the stage—a rather timid young man, very simple and unaffected, with a fine Beethoven head—to congratulate him and ask him if he did not remember him. He said that at the time Spalding took his diploma at Bologna Conservatory at the age of fourteen with, so it is said, the highest honors ever accorded anyone since Mozart, he was a pupil there and had the honor to play his accompaniments on that occasion. He proved to be no other than Ottorino Respighi, one of the foremost of modern Italian composers, some of whose works are well known in this country. He has recently completed a new "Gregorian Concerto" for violin and orchestra, which Spalding will introduce for the first time in America next season with one of the symphony orchestras.

Respighi, who has been spending part of the summer at the Spalding villa in the valley of the Arno, where the two have been working together, has also written a new sonata for violin and piano, which Spalding will play for the first time in this country at one of his recitals at Carnegie Hall.

### Reimherr Sings at Atlantic Highlands

George Reimherr gave a very interesting program at the Casino, Atlantic Highlands, N. J., on Wednesday evening, July 26. His numbers included songs by Gretchaninoff, Sokoloff, Moussorgsky, Balakireff, Clarke, Vanderpool, Breitenfeld and Haile. He was ably assisted at the piano by Robert Browning.

### Nikolai Sokoloff Returns from Europe

Nikolai Sokoloff, conductor of the Cleveland Orchestra, arrived in New York on board the Celtic on Sunday, August 20. Prior to sailing for this country Mr. Sokoloff had great success in conducting the London Symphony Orchestra in two concerts at the big Welsh National Festival at Ammanford.

# Suzanne Keener

Coloratura Soprano  
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# TITO SCHIPA

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# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
**MUSICAL COURIER COMPANY, INC.**  
 ERNEST F. KILBERT, President  
 WILLIAM GEPPERT, Vice-President  
 ALVIN L. SCHMOERER, Sec. and Treas.  
 437 Fifth Avenue, S. E. Corner 39th Street, New York  
 Telephone to all Departments: 4393, 4395, 4394, Murray Hill  
 Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club, Honorary Member American Optimists.

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 BOSTON AND NEW ENGLAND—S. J. Symphony Chambers, 346 Huntington Ave., Boston. Telephone, Park Bay 354.  
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 PARIS, FRANCE—Address New York Office.  
 MILAN, ITALY—ANTONIO SCARAMELLA, via Leopardi 7.  
 For the names and addresses of other offices, correspondents and representatives apply at the main office.

**SUBSCRIPTIONS:** Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

**THE MUSICAL COURIER EXTRA**  
 Published every Saturday by Musical Courier Company  
 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, AUGUST 24, 1922 No. 2211

## Why not have an American Composer Week?

If Marconi could hear some of the music that is broadcast by radio he would be sorry he ever invented the wireless.

Said Sarah Askew, of the New Jersey Public Library Commission, to assembled delegates of the Convention of Librarians recently: "Library work is trying work, and I have no patience with girls who say they enter library work 'because it is so refined.'" Apply this to music and it means just as much—and steps on just as many guilty toes.

Doubles and triples are in music as well as in baseball. Spalding and Kochanski in a double concerto of Bach and Casals and Kochanski in one of Brahms, are on the New York Symphony prospectus, to say nothing of Maier, Pattison, and Schnabel in the triple concerto by Bach, to be performed with the same orchestra. It remains for some composer to write a home run concerto.

During the dull season of the summer months there are always numerous reports regarding the Metropolitan Opera House. Last week it was rumored that a large motion picture concern offered the management of the opera house the fabulous sum of \$14,000 a week for three weeks in order to show feature pictures there. The story further states that the "powers that be" asked more money and the picture director refused to consider it further. In view of the fact that the attendance has been unusually small at these special showings, it would seem foolish to offer such a fabulous sum for any theater even if this report were true.

The ever popular "Swan," which Mme. Pavlowa has made famous the world over, is only one of a whole set of animal pieces by the late Camille Saint-Saëns called "Carnaval des Animaux" and written way back in 1886. For some reason or other Saint-Saëns never consented to a public performance of the whole suite, but Gabriel Pierné, wanting something for carnival time, dug them up and played them at a Colonne concert in Paris. They ought to be rather good fun if they come up to the humor of their titles. The entire list is as follows: 1, "Introduction et marche royale du Lion"; 2, "Poules et Coqs"; 3, "Hemiones" (Animaux Veloces); 4, "Tortues"; 5, "Elephant"; 6, "Kangourous"; 7, "Aquarium"; 8, "Personnages a Longues Oreilles"; 9, "Le Coucou au Fond des Bois"; 10, "Voliere"; 11, "Pianistes"; 12, "Fossiles"; 13, "Cygne"; 14, "Finale." Notice particu-

larly numbers eleven and twelve and their juxtaposition. Who will be the first to introduce this entertaining novelty here? Mr. Damrosch is always on the lookout for French novelties. Mr. Monteux, too, is not bad at conducting that sort of thing.

Perhaps if Gatti-Casazza were to use a pulmotor on several of his operatic revivals he could keep them going. Some of them are breathing very faintly now and may be expected to expire completely very shortly.

The New York Times alludes to Poland as "the land of Paderewski." It appears to the unprejudiced bystander that the country is perhaps even more famous as the land of Kosciusko, Wieniawski and Chopin.

Rio de Janeiro and Buenos Aires this summer heard Mascagni's new opera, "Piccolo Marat," and conducted by the composer. And there are persons who think that New York leads the world in every-thing operatic.

A headline in the New York Herald of August 20 reads: "Americans Now in Germany to Enjoy Racing and Music." It is not so much the combination that impresses one as the order in which it is expressed.

Ah, a good jest is the property of all. "Variationettes" asked whether certain traditionally long tressed operatic ladies are to follow the bobbed hair fashion, and now the Morning Telegraph follows with this pleasantry: "There is no truth in the report that William Fox is to produce a version of 'Lady Godiva' with a bob-haired star in the title role."

If, say, competitive musical matches could be arranged between Battistini, the Italian baritone, and Whitehill, the American baritone, or Cortot, the French pianist, and Powell, the American pianist, or Heifetz, the Russian violinist, and Spalding, the American violinist, or Bori, the Spanish soprano, and Ponselle, the American soprano, what enormous gate receipts could be obtained for those occasions.

The old Manhattan Opera House on Thirty-fourth street, which was the scene of many a brilliant performance during Hammerstein days, is being all dressed up. At present it looks as though the entire front will be changed by the time the workmen finish. Aside from German opera we wonder what else is to be heard there in the music line.

R. H. L., the successor to B. L. T. on the Chicago Tribune, had the following paragraph about the Chicago Opera situation: "Mr. Insull insists he was right when he said that Giorgio Polacco, the new director of the Chicago Opera Company, would not take Mary Garden's place because he will not do all that Mary did. Giorgio will not wear skirts, or do up his hair, or wear earrings, or powder his nose. This is what Mr. Insull meant. Oh, Sam, you're simply wonderful!"

Milka Ternina, who will be remembered by the last generation of opera goers as a prominent figure at the Metropolitan in the old days, is now living at Brunn, the former capital of Moravia, her native town, and the city, by the way, where Marie Jeritza, the latest Metropolitan star, was born. Mme. Ternina, who retired from public life many years ago owing to an affliction of the eye, and lived quietly in Munich, teaching a few pupils, still lives with the aunt who was her companion when she was in America. This aunt, now over eighty, is a very lively person still and tells that her greatest ambition is to return to America, where both she and her prima donna niece felt themselves very much at home.

Manager Hanson, of New York, recently had a real taste of artistic fame, and it is said he enjoyed it so much that he is going to change places with some male singer under his management the first chance he gets. When he was at Freiburg, in Germany, recently, to attend the Richard Strauss Festival, he was stopped by various people, especially ladies of all ages and degrees of charm, and congratulated for his "wonderful performance last night." He thanked his amiable admirers each time and tried to remember where he had been the night before, when finally the mystery was explained. He has a double; namely Richard Mayr, the famous Viennese basso, who sang Ochs Von Lerchenau in the "Rosenkavalier!"

## JAZZANDO

In solemn conclave assembled the General Federation of Music Clubs declares war upon "jazz." "Jazz" shall be wiped out, destroyed, done away with!

It is a laudable ambition, and, musically speaking, it could be accomplished in a month, if American parents could be united.

But in any such cause they cannot be united. For such unity would demand forceful parental control, and that in America today has become impossible.

To wipe out "jazz" it would only be necessary for American parents to forbid it to their children, to forbid it in the home in sheet music form or on talking machine records, to forbid the young people to go to dances where it is played.

That would be an effective boycott. It would wipe out the "jazz" market and "jazz" would die.

It would do more than that: it would bring the big stick back into the home. It would bring it out of its hiding place under the back stairs and put it in the front hall where it belongs.

And that would be worth while—to attack "jazz" is not worth while.

"Jazz" is harmless. It is in the spirit of "jazz" that the danger lies.

The spirit of "jazz" is ruining America, ruining the whole world, today.

For the spirit of "jazz" is the degeneracy of freedom. "Jazz" in music, in the movies, in art, in the yellow press, in dress fashions, in government—is only the expression of it.

Its cause is the abandonment of the big stick, of parental authority, of government authority, of the authority of tradition, the authority of the nobility of self respect, of honesty for its own sake (even when it does not pay), of the New England conscience, of Anglo-Saxonism, of the spirit of Washington, Lincoln and Roosevelt.

Musical "jazz," as an expression of this spirit of the degeneration of liberty which is license, will die a natural death if left alone, just as a style in dress dies a natural death if left alone, simply because people get tired of having one set of nerves constantly stimulated and demand relief. In other words, there will be a reaction.

This reaction is easy to foresee. It will be an expression of real sin, where "jazz" is only a semi-humorous expression of a leaning towards sin. It will be languishing, passionate, sensual. Slow and dreamy perhaps. Oriental.

It will express the spirit of evil which one has ceased to resist. The languid acceptance of the easy way, which is never up hill, which lacks humor as well as real joy, which lacks vigor and punch and strong rhythm—the saving graces of present-day "jazz."

To attack "jazz" as music is a futile waste of time. To attack the spirit of it would be the salvation of this country, and, it is declared by some authorities, the salvation of civilization. It can only be done by a return to parental authority, the big stick, the paternal government.

The abandonment of these things is the cause of "jazz." It is the cause of our present troubles at the mines, with the railroad shop men, it is the cause of profiteering, the cause of Russia's dreadful plight, the cause of bootlegging and home brewing—just as frenzied efforts to stem the tide of license caused the Eighteenth Amendment and the Volstead Act. For the oscillation of the pendulum brings it to exaggeration at both ends.

A censorship of any art form is always dangerous, and always futile. The jurisdiction of the Roman magistrates over matters of morals and conduct did not retard the downfall of Rome by a single day. As we see those old Roman efforts to save the state, now, with a perspective of nearly a score of centuries, we find them at once pitiful and absurd. We wonder how the people could be so blind.

And we find our own puny and misguided efforts pitiful and absurd. We wonder that we ourselves can be so blind. We boycott "jazz," we censor it, we wipe it out. And then what?

Another expression through art of the same disease in an advanced stage. And "jazz," you may be sure, is a healthy and hearty expression of it compared with what this other thing will be, and the other, and the other, and the other, down the ages until we come to an end—unless we stop it at the source. And that can only be done with the children. It is up to the parents.



## MORE ABOUT SINGING

Phædrus turned the Greek fables of Æsop into Latin verse nearly two thousand years ago, and they have subsequently been translated into every language. I feel certain, therefore, that all the readers of this page have heard about the dog who crossed a stream with a piece of meat in his mouth. Looking into the water he saw another dog also carrying a piece of meat. Instead of feeling happy that his canine brother likewise had a square meal, he tried to seize the other dog's dinner and in so doing lost his own, which fell into the water when he opened his mouth to attack an unsubstantial reflection.

Singers very often remind me of the dog in the ancient fable. I have seen a score of them lose the substance of their natural voice in trying to grasp the size and power of some visionary voice they imagine they hear roaring in their mouths. The singer hears the voice from the inside, and the public hears it from the outside. That is why it is so difficult to persuade so many singers that they are not singing correctly. The tone they themselves hear is so different from the tone which goes to the hearer that they can hardly believe the critic knows anything about singing.

It has been my experience to hear certain singers get worse and worse for several years and yet have them tell me that their voices were steadily improving. The truth is, that their voices were roaring more and more inside their heads and becoming continually more like a long distance telephone call to the public.

A short time ago a baritone, who was young when I was a boy, sang a few phrases to show me that his voice "was as good as ever it was." I told him that no one would believe him unless he gave up making sounds like a ventriloquist and got his voice up out of his neck so that the public could hear it.

May I say briefly that I teach no branch of music or of anything else. I have no axe whatsoever to grind, and what I say is prompted only by a sincere desire to help the vocal student to think and study.

Voice builders, vocal teachers, singing masters, professors of bel canto, may agree or disagree as they see fit with what I have to say about voice production. I am not interested in any particular method at all. But as I attend several hundred concerts every year, I have ample opportunity of hearing an enormous quantity of poor singing. I often hear singers with agreeable middle tones who assume an unnatural and hollow tone for their lower notes and put a strain on every muscle in the body when they attack a high note. I know they are singing improperly because the low notes are unnatural and the high notes are strained. I recently heard a tenor who exerted himself enough to raise a ton and yet did not raise a tone worth listening to. He imitated Napoleon, who, according to Artemus Ward, "tried to do too much and he did it."

Many a young singer does all sorts of foolish things with the voice with hardly a protest from the vocal cords and no warning at all from the music critics. The freshness of the young voice lasts long enough for the bad habits of production to become fixed. And then the bloom begins to wear off the peach. The tones get woolly, or hard like a brass reed, or whoopy like a nocturnal owl. The singer may be unaware of the change. I have had some of these fallen stars ask me what they had done to turn all the critics against them. They will believe anything rather than that their voices have lost musical charm.

Some of the singers notice that a change has taken place and they put it down to catarrh or fatigue. They resort to tonics, lotions, gargles, throat lozenges, medicated baths, antiphlogistics, fasting or feeding, rest or exercises, faith cures or doctors—to anything and everything except to seek the right way to sing. They cannot believe that the method which allowed them to sing successfully at first was really partly, if not wholly, wrong. Nature, like Tybalt, first asks for a word, and only later, like Mercutio, makes it a word and a blow. If nature gave a blow when the voice first went wrong the singer would soon learn to be careful in choosing the right way. But, like an indulgent parent, nature seems to smile at the first mistakes. The word of admonition comes much later, and the final blow is long delayed.

In a series of letters on the state of music in Italy and France, written in French by L. A. C. Bombet in 1814 and published in English in 1818, we found a curious footnote on voice placing. The author says:

The first thing requisite is to place the voice at the back part of the throat, as is done in pronouncing the vowel A in the word ALL. A second position may be formed by

means of the same vowel as pronounced in the word ART, and a third, upon the sound of the diphthong EA in the word EARTH.

I did not know what to make of this, as so many vocal teachers talk about placing the voice well to front of the mouth. French teachers usually direct their pupils to "sing in the mask." Other teachers insist on resonance in the nose. Some instructors try to get the tones on the lips. I took the book to my life long friend, Whitney Mockridge, and asked him his opinion.

"Yes," said he, "that is the old Italian method. Lamperti told his pupils to sing from the backbone. Battistini, whom I consider the greatest living exponent of the old bel canto, says he always thinks of his voice as floating over the spinal column like the little ball that dances over a jet of water."

To me, of course, those descriptions of singing seemed the most unmitigated nonsense, for the only singing I ever did was in a church choir when I had a boy's voice like an escape of gas from a leaky pipe and tried to sing bass.

Whitney Mockridge also told me that Sims Reeves said he always imagined he held his hearers in his arms and sang to them through the back of his neck.

A few days later I called on an old singer who had some reputation as a baritone in times remote, and asked him what he thought about the Sims Reeves method of singing through the back of his neck. "All rot," said he. "He must have been talking through the back of his neck. Everybody knows that the voice must be placed well forward. Listen!" Then he sang a few phrases of "Largo al factotum" in a voice which sounded as if he had a flannel bandage around his vocal cords as well as around his lumbago centers.

"Are those tones placed well forward?" I asked. "Certainly; right here," he replied, tapping his upper jaw in front of the cheek bones. I came to the conclusion that the old baritone's tones were so firmly placed against the inside of his face that they could not escape into the open air.

On another occasion I asked Whitney Mockridge why it was that everybody talked about placing the voice well forward whereas the old Italians apparently placed the voice well back.

"The reason is that most persons mistake effects for causes. The voice that feels to the singer as if placed back on the spinal column will sound to the hearer as if it was placed in the very front of the mouth. The singer hears people talk about the tone being well forward and he tries to place his voice there, as vocalists say."

I know nothing about the feel of a voice in my mouth and head, but I am only too painfully aware that I hear no end of voices which are obviously wrong. The only voice which troubles me personally is the still, small voice of conscience urging me to drive singers to study and research work in order to check this fearful waste of voice and time and reduce the heartache of so many thousand disappointed vocalists.

I remember Whitney Mockridge telling me a long time ago about the counsel Adelina Patti gave him at the beginning of one of his concert tours with her:

"Never try to sing big. Think only of quality. I always address myself to the front rows only and let the back of the concert hall take care of itself. I would much rather give a perfect miniature than make a big daub."

I have heard Patti sing in the huge Albert Hall in London when by no act of courtesy could she be called anything but an old woman. Yet the quality of tone, in the notes which were still left, was there, and her voice carried to the remotest seats of the vast concert room. She had no flannel around the sound of her vocal tones. Her voice did not arrive by telephone or the tubes of a ventriloquist. Perhaps she did not know exactly where she placed her voice. Perhaps she did. At any rate she was as much a born singer as Liszt or Rubinstein were born pianists. If she did not know where she placed her voice, and if she could tell no one else how to place a voice, she at least had the intelligence not to ruin the natural beauty of her voice by trying to make it bigger than it was. She was content to remain a rose and leave to others the ambition to swell into cauliflowers and cabbages.

Thus I finish where I began, and that is, the delusion of size. Few singers start with a perfect method, and of those few a goodly number come to grief by getting the voice misplaced through strain and an unnatural breadth in trying to produce a big tone.

If I am wrong in my conclusions I hope that a better informed authority on singing will put me

right in order that I may be more useful in helping some of my readers to sing better.

For untold ages unnumbered generations of mankind have listened to the human voice and used it as a means for expressing feelings and thoughts. Consequently no recent musical instrument fashioned during the past five thousand years by human skill can exercise the same command over the attention of the human ear as the immeasurably more ancient human appeal can make. We have inherited an unconscious sympathy for the human voice. This sympathy should be an immense advantage to the singer. He has but to make a sound in his throat and pronounce a word to gain a closer attention than any hearer will give to the mere tones of a piano or a violin. But unfortunately this sympathy of human attention to the human voice is often fatal to the artistic development of the singer. He hears the applause of the multitude for his fresh, young voice and it turns his head. Why should he listen to the croakings of the owlish critic when all the golden butterflies and birds-of-paradise in the concert room exclaim: "How sweet! How perfectly lovely!"

Barely a week before I sat down to write this little essay a young tenor wrote to me: "No doubt your advice is well meant and I thank you for telling me I ought to have my voice trained and go to concerts to hear good music, but on the very day your letter came I made several people cry at a reception where I sang. There are thousands of trained singers who can't do that and so I say what's the good of spoiling my natural voice trying to learn what I can do already."

This young man is of course an extremist. Most singers are more intelligent than he is. Some singers are highly intelligent and I utterly repudiate the silly saying that brains are never found on top of a voice. Brains are by no means the exclusive property of music critics and other writers for the MUSICAL COURIER.

But no singer, with or without intelligence, can hear his own voice as others hear it. He must be guided more or less by what his friends, his teachers, his critics tell him, and it is so much more natural and human to prefer the praise of friends who are pleased than the unflattering advice of those who can see the clay feet under the image of gold. If my young tenor correspondent made a public appearance as a violinist or pianist with as little skill and knowledge of style as he now possesses as a vocalist he would be laughed to scorn. His beautiful natural voice makes an appeal to certain undiscerning hearers. It woos sentiment and disarms judgment for a little while. But more than once in my career I have seen the early wild-rose bloom and hasten to decay. I have heard beautiful young voices quickly age and lose their music, and the full, soft, round tone change into a wooden hoot or a brassy squawk. In my time many an impassioned burst of emotional fervor has degenerated into the sound of a punctured tire's deflating gasp.

Yet there is no physical reason why the human voice should not last well into old age. Battistini sang magnificently through two long recitals in London's large Queen's Hall a few weeks ago in spite of his sixty odd years.

What is his method?

CLARENCE LUCAS.

## CIVIC OPERA

Mrs. Eleanor Everest Freer, national chairman of the Opera in Our Language Foundation and vice-chairman of the Opera Committee of the National Federation of Music Clubs, addresses the appended open letter "to whom it may concern." The MUSICAL COURIER gladly opens its columns to the publication of it, without, however, venturing any opinion in the matter:

To the Editor:

It is now time for opera companies in the United States of America to employ our language and our singers, and to include American operas in their repertory. Otherwise they are neither civic nor American—they are foreign.

In how far does the Chicago Civic Opera Company deserve its name? This is a question which will be asked and must be answered. A board of civic directors and trustees, of civic guarantors, does not constitute a civic opera company. It is its regime or activity which makes it civic.

Where are our civic or American operas? Where are our civic or American singers? Where is our language? Where is our civic orchestra?

As this new company or organization stands, it may be a Chicago Grand Opera Company, or a Chicago Foreign Opera Company—it is in no sense a Chicago Civic Opera Company.

(Signed) ELEANOR EVEREST FREER.

Chicago.

## MUSICAL OPINION

Any intelligent person whose musical opinions are formed entirely by critics, has no musical opinions.



# VARIATIONETTES

By the Editor-in-Chief

Paris, August 9.—After leaving Fontainebleau I remembered that there is a music school there, and it has something to do with Americans. I am sorry, and I apologize to the school and to MUSICAL COURIER readers. I was thinking of Napoleon and of the Barbizon painters all the time I was in Fontainebleau, and solfège and harmony lessons never entered my mind. I am sure, however, that Delma-Heide, Paris news scout for this paper, will visit the Fontainebleau music school often in the future and tell all of us everything of interest that might be going on there.

"Wienerisch" writes to this column: "You hardly would recognize the Vienna you used to know. All the gayety has gone out of it, except for foreigners with money who eat and drink and dance here. Do you remember Johann Strauss' 'Sounds from the Vienna Forest?' The sounds heard there now are the crackling of twigs as needy people pick them up from the ground and take them home to start the collection of firewood for winter."

Beauty and art in everything, in Paris. No high buildings permitted by the municipality and one actually has wide vistas of sky. In the vegetable wagons coming in from the country, the pink carrots are carefully and symmetrically placed side by side, and the green salads are arranged around the outside of the pile, as a color framework; boxes of flowers in front of many shop windows; hardly a street without rows of trees; hardly a street door without wonderful brass handles and knockers; modern furniture a real rarity in the homes of rich and poor alike; picturesque bookstalls along the walls of the quays on the Seine; no fruit served at restaurants without decorations of leaves; renovated or remodelled historic old buildings not permitted to be changed in style externally; ordinary hotel rooms fitted out with period furniture and hangings; and on a pasteboard box of wax matches which I bought, a Watteau reproduction on one side and a Jan Steen on the other!

Teacher—"Your composition puts me in mind of Rossini."

Pupil (flattered)—"Really?"

Teacher—"Yes; you ought to stop composing, as he did."

From a clipping which, I believe, I cut out of the Musical Quarterly some time last winter: "Music is largely what we bring into its presence. The 'approach' is always a vital matter and if we listen to the classics we must listen without vain preoccupation. It is foolish to expect the tempo of the twentieth century from the nineteenth, the melody of Wagner from Mozart, the mood of the romanticists from the contrapuntists, the scoring of Liszt or Rimsky-Korsakoff from Haydn. The literary man knows very well that the vocabulary of Chaucer is not that of Henry James, the style of Shakespeare not that of Barrie. But he does not judge the earlier writers from the standpoint of the later, and one has no right to judge the classics from the standpoint of the moderns."

The foregoing reminded me that the same magazine yielded up another nugget, from the pen of Constantin von Sternberg, and I hunted for it for three days in order to put it down here: "Musical criticism in recent years has taken the hypermodern or modernistic composers more and more seriously. Confining itself no longer to an acknowledgement of their unquestionable ingenuity and their novel contributions to the technic of composition, it seems to have allowed these technical matters to mislead its judgment so far as to differentiate no longer between legitimate modernity and its frenzied caricature—modernism. Some of the usually serious critics of America and England—not to mention the French and German who speak, of course, pro domo—when judging some out-and-out modernistic work, impress one of late very much like the man who, upon being told that a live fish was walking in a certain street, laughed very heartily—at first; but as more and more people rushed by his window in the direction of that street to see the wonder and some of them urged him to come along, his laugh gradually abated; he began to feel uncertain, then shrugged his shoulders, finally put on his hat and followed the hoaxed throng, saying: 'Well—maybe—who knows?'"

The nude exhibitions continue at the Ambassadeurs and the Folies Bergères, and the front seats are oc-

cupied by Americans, mostly male and middle-aged. As that is the kind of Paris which most of our compatriots seek, that is the kind of Paris with which they are regaled.

Every second musical person in Paris asked me, "To what do you attribute Jeritza's success?" and I could only reply stupidly: "To the fact that people seem to like her, at seven dollars per like."

Baird Leonard, the New York Morning Telegraph commentator and poetess, is visiting this enlivening metropolis and her presence brings to the surface a bit she wrote some months ago, called "Manhattan Monotypes":

In playing around New York  
You meet a lot of peculiar people.  
There is the Woman Who Sings.  
She is full of temperament  
And talk about her art.  
Every teacher she ever had  
Told her that a great future was hers,  
But her family wouldn't think of letting her study  
With a view to going on the stage.  
As it is, marriage has kept her  
From going as far as she might have gone unprofessionally;  
She sings now only for her own pleasure  
And that of her friends.  
But she tries to keep in touch with the musical world—  
Has the straight dope on all the scandals of the operatic stars  
And knows exactly where Barrientos and Matzenauer  
Slip up in tone production.  
She is always trilling little scales in moments of abandon  
And lets out a high note or two occasionally  
In the hope of impressing  
All within earshot.  
She is faintly deprecating  
When asked to sing for company.  
But she unfailingly rises to oblige  
With some little thing like that one about the rose  
Which winds up "Love comes but once,  
And then perhaps too late!"  
But this only a curtain-raiser,  
And unless tea is served quickly,  
Nothing can stop her from busting into "Vissi d'Arte"  
And carrying on from there.  
A little music is a dangerous thing.

In playing around New York  
You meet a lot of peculiar people.

What a heartfelt touching song is Franz's "Aus meinen grossen Schmerzen" ("Out of My Great Sorrows I Make My Little Songs"). It is almost sacrilege when Aline Kilmer borrows its opening lines and writes this cynical parody, in her "Vigils":

Smilingly, out of my pain,  
I have woven a little song;  
You may take it away with you.  
I shall not sing it again,  
But when you have learned it through  
It will keep you brave and strong.  
I wove it out of my pain:  
There is not a word of it true.

However, the Kilmer muse is mockingly bitter, as these striking lines prove:

My heart will come to any piper's calling,  
A fool in motley that dances for any king;  
But my body knows, and its tears unbidden falling,  
Say that my heart has sinned.  
You would have my heart? You may. I am sick of the thing.

Should music critics be classed among the unemployed?

And male opera singers?

A lady correspondent wishes to know whether music may not be regarded as "soul force," and whether America should not "cultivate it before everything else?" It should; and it is to be hoped that America will read this paragraph.

America should cultivate, too, the French manner of cooking peas, "à la bonne femme," with just a touch of onions. That also is art. Isn't it, Henry T. Finck?

The ghost of Wotan is reported to have been seen recently near Mayence. Probably making one more attempt to get hold of the Rhinegold while German money is at its present low rate.

A musical censor next, in our beloved land.

If America has a national art it is the art of buying art from other countries.

Our Deauville correspondent rushes the following news to this column for transmission to New York: "When I saw the name 'Betove' on a sign here I thought it was the French post-war way of spelling the great German composer, but closer inspection of the billboard revealed that Betove is 'the king of cabaret performers, the monarch of laughs.' It might interest you to know that at the Hotel Royal another sign says: 'D'Annunzio is here. D'Annunzio with his Al cocktails, Martini, Manhattan and Clover. The great D'Annunzio is at the bar himself and himself makes every cocktail served there! I saw John McCormack and his charming missus at the Casino but the wily tenor did not wager any of his notes upon the baccarat tables. The Dolly sisters, of New York fame, danced no less nimbly at the Casino dinner than their thousand franc bills danced into the shovels of the croupiers later. How would you like to sit between the Crown Prince of Greece and Grand Duke Boris of Russia and be betting 100 francs on every card while they risked only twenty francs each? Irene Bordoni, the singing soubrette, says she soon will show New York the best musical piece it ever has seen. The King of Spain is here but he attracted less notice than the queen of tennis, Suzanne Lenglen. There is a shop which sells chocolate and furniture. There is lots more news in Deauville. Shall I send it to you?"

Maybe it is the real D'Annunzio who is playing this prank at Deauville. As a matter of fact, after his fiasco at Fiume, he retired to his estate on the lake at Gardone, and became a wine-producer in a small way.

In order to save money to his government the Japanese War Minister suggests the demobilization of regimental bands. What will the Nipponese soldiers do without their "Mikado" and "Madam Butterfly" selections?

A movement is on foot among the lovers of Old Paris and of ancient Montmartre in particular, to save from demolition the former home of Hector Berlioz at the corner of the rue du Mont-Cenis and the rue Saint-Vincent, where he lived from 1834 to 1837, just after he had married Henrietta Smithson, and where he composed "Harold en Italie," "Benvenuto Cellini," and others of his best known works. The house is situated high on the hill and has a quaint little garden, a picturesque old well, and clusters of lilac bushes. The city seems a hundred miles away. The 1834-1837 period was one of hardships for the Berlioz couple, as Henrietta had failed in her venture to run a Shakespearean theater in Paris, and debts had to be paid. Nevertheless, the couple gave parties and entertained, among others, Chopin and Liszt. Street-widening operations threaten the destruction of the old Berlioz home but if a sufficient number of admirers of the composer are able to band together a petition to the proper powers may save the edifice, as there are many streets in the city proper which need widening more than the quaint little thoroughfares in the shadows of the Sacré Cœur and of Saint-Pierre.

Apropos of the tragic Berlioz-Smithson romance (have you ever read Berlioz's flaming description of it in his "Autobiography?") this is the place to quote what Heinrich Heine wrote about a performance of the hectic Hector's "Fantastic" symphony:

"The best thing in it was a witches' farce in which all the secret serpents we nourish in our bosoms hissed joyfully. My neighbor in the box, a talkative young man, pointed out the composer to me; he was sitting at the extreme end of the hall, in a corner of the orchestra, beating the kettledrum. For the kettledrum was his instrument. 'Do you see that stout Englishwoman,' said my neighbor, 'in the front box? That is Miss Smithson; M. Berlioz has been madly in love with that lady for the past three years, and we are indebted to this passion for the savage symphony we are hearing today.' In fact, there in the front box sat the celebrated Covent Garden actress; Berlioz kept looking at her uninterruptedly, and whenever their eyes met he beat upon his kettledrum as if mad. When I heard his symphony again this winter at the Conservatoire, he was once more sitting in the background as a kettledrummer, the fat Englishwoman was once more sitting in the front box, their eyes met again—but he no longer beat his kettledrum so madly."

An announcement in a New York daily paper published this information:

Trio Classique of New York.  
Celia Schiller, Piano. John Mundy, Cello.  
Maurice Kaufman, Cello. Steinway Piano.

The correspondent who sent the item comments: "A trio consisting of two pianos and two cellos really is a Trio Classique."

Which reminds me that during my visit to Berlin the manager of the Palast Hotel offered for sale a



Mercedes car, a Sable overcoat, and a Stradivarius violin.

I have not read Adrian C. Boult's "A Handbook on the Technique of Conducting" but I wonder whether it tells why baton wielders make more movements when they lead Tchaikowsky or Strauss than when they conduct Beethoven or Brahms.

When is a symphonic poem not a symphonic poem? Most of the time.

The MUSICAL COURIER published an editorial paragraph as follows:

Why put years of study and toil into an effort to excel in the art of writing music of the classic school when examples confront us every day of fortunes made by the production and exploitation of trash? The latest horrible example is that of Edwin O. Excell, hymn writer, evangelist and associate of Moody and Sankey, who left an estate of \$300,000. Surely his name should have been IXL.

A reader observes thereupon: "Your IXL persiflage is a good joke but also it is unreasonably encouraging to Gospel Hymn aspirants, for it leaves one under the impression that a \$300,000 estate resulted from the mere writing of hymns. Mr. Excell did 'excel' in the perpetration of trash, but it was in the application of Standard Oil tactics to his merchandising as a publisher that his amassed increment is due. Certainly it did not result only from the writing of tunes, for it is seriously to be doubted if the said IXL ever paid more than two simoleons for a tune written by anyone other than himself, and it also is a safe guess that the tunes he made the most money on were written by others. This instance also does injustice to the publishers, for very few of the legitimate publishers are able legitimately to duplicate his record these days. The public can be glad that all publishers do not excel in the Excell method."

There are a few novelists who do not utter nonsense when they discuss music or musical matters in their stories. For instance, Richard Le Gallienne in his "Quest of the Golden Girl," when he describes Nicolette, uses this exquisite piece of imagery: "Her talk, and something rather in her voice than her talk, soon revealed her as a curious mixture of youth and age, of dreamer and desillusionée. One soon realized that she was too young, was hoping too much from life, to spend one's days with. Yet she had just sufficiently that touch of languor which puts one at one's ease, though indeed it was rather the languor of waiting for what was going to happen than the weariness of experience gone by. She was weary, not because of the past, but because the fairy theater of life still kept its curtain down, and forced her to play over and over again the impatient overture of her dreams." Again, apply to music the attached passage from the same book: "There is indeed only one law of beauty on which we may rely—that it invariably breaks all the laws laid down for it by the professors of aesthetics. All the beauty that has ever been in the world has broken the laws of all previous beauty, and unwillingly dictated laws to the beauty that succeeded it—laws which that beauty has no less spiritedly broken, to prove in turn dictator to its successor. The immortal sculptors, painters and poets have always done exactly what their critics forbade them to do. The obedient in art are always the forgotten."

Also there is James Lane Allen's noble thought in his "Kentucky Cardinal": "But the finest music in the room is that which streams out to the ear of the spirit in many an exquisite strain from the hanging shelf of books on the opposite wall. Every volume there is an instrument which some melodist of the mind created and set vibrating with music, as a flower shakes out its perfume or a star shakes out its light. Only listen, and they soothe all care, as though the silken-soft leaves of poppies had been made vocal and poured into the ear."

And then there is a splendid letter from M. Wilmer Oakes, the Sacramento, Cal., representative of the MUSICAL COURIER:

Can the violin be successfully taught in the public schools? I would like some persons of experience to answer this question in the columns of the MUSICAL COURIER for it is a topic that I confess troubles me as a violin teacher doing private work. Are pupils in the schools being taught to hold and draw their bows properly? Are they kept on slow bowings until their tones are pure and even before the notes are attempted? Are they taught the keys, scales and scale building? Do they have to write their scales placing the sharps and flats where they need them in order to fulfill the rule governing the diatonic scale? Do they have to count and count and count? Do they have tapping or clapping exercises so as to get the time into

their systems? Are they taught to play slowly and to use all of the bow (absolutely) when necessary?

We have music in the public schools in this neck of the woods and I have had many a pupil from that source, and I can truthfully say that I have never yet had one who ever had heard of any of the things mentioned in the above questions. Are we behind in our methods out here, or are you New Yorkers and Bostonians afflicted with this same trouble? Why not get at the bottom of this thing? If the public schools are not giving the right stuff, why don't we music teachers all over the country start a campaign to rid the schools of that which is inferior? I know that I am treading on someone's toes, but I don't give a "tinker's whoop" if I am. The time has come to call a spade by the right name. This thing has gotten on my nerves. Why, I had a boy the other day who has had this school "training" for three years, and he could not tell me one letter of the alphabet on the strings. He never had heard of half tones. He had a good ear and knew what the major scale should sound like, but didn't know how it was built. He used almost six inches of his bow, and played as fast as the dickens all the time. He wasn't playing by note at all. He was playing by finger position and trusting to his ear for the rest. This boy is a splendid example of the work accomplished in the schools here.

What I want to know is: Are you people all over the country getting the same results from your violin work in the public schools as we are? If you are getting better work, "How Come?"

Will colleague Gartlan kindly take the floor?

An exchange says that there is a Pole in Warsaw, aged 132 years. He probably is waiting around to see how long Paderewski will continue to think he is going to be President of Poland.

Marconi confided to me recently that attempting to talk to Mars is like trying to get information from Gatti-Casazza.

A postcard from America tells that "It has become so now that the greatest proof of friendship among women is when one confides to another the name of her dressmaker; and among men, when one confides to another the name of his bootlegger."

IBBS—"Well, here we are in Paris. What shall we do first?"

TIBBS—"Let's go and hear some good jazz."

Famous American musical fallacies:  
That all operatic tenors are well paid.  
That every violin wrapped in a silk handkerchief is valuable.

That nobody knows how to sing Mozart.  
That Damrosch cannot conduct a concert without making a speech.  
That all composers are absentminded.  
That all Italian opera singers are penurious.  
That every musical performance deserves applause.  
That great pianists always "triumph."  
That anyone who likes "Salome" is a degenerate.  
That all child prodigies are geniuses.  
That every person who says "shush" to concert whisperers is absorbed in the music.  
That one must wear a silk hat at the Opera.  
That all the persons who sit in boxes are fashionable and wealthy.  
That "Parsifal" is a sacred opera.  
That Heifetz never plays a wrong note.

That Wagnerians despise Puccini.  
That all church singers are religious.  
That all musical clubs are musical.  
That all musicians love music.

Samuel Butler says in *The Fair Haven*, that to deceive others is bad enough, but that to permit oneself to be deceived is far worse, and so in like manner with being bored. The man who

lets himself be bored is even more contemptible than the bore. He who puts up with shoddy pictures, shoddy music, shoddy morality, shoddy society, is more despicable than he who is the prime agent in any of these things. He has less to gain, and probably deceives himself more; so that he commits the greater crime for the less reward. . . . If men would but leave off lying to themselves! If they would but learn the sacredness of their own likes and dislikes, and exercise their moral discrimination, making it clear to themselves what it is that they really love and venerate. There is no such enemy to mankind as moral cowardice. A downright vulgar self-interested and unblushing liar is a higher being than the moral cur whose likes and dislikes are at the beck and call of bullies that stand between him and his own soul; such a creature gives up the most sacred of all his rights for something more unsubstantial than a mess of pottage—a mental serf too abject even to know that he is being wronged."

New 1922-23 members of the New York Philharmonic Orchestra, one reads, will include those typical Americans, Henri Wolsky, first violin; Samuel Kuskin, Joseph Urdang, Emil Greinert and Charles Vinicky, second violins; Oswald Mazzucchi, Otto Van Koppenhagen and Victor Lubalin, cellos, and Jacques Klass, fourth trumpet.

Of Irene Castle, someone in Paris said what was once uttered about Otero, in New York: "I saw her sing, and heard her dance."

Why are American composers chided because their music is not great? American novelists do not write great novels, but they escape scoldings and often win warm praise.

If there is no royal road to success, at least according to Clement Wood, there is a royalty road to success.

Is there anyone so opera mad as to enjoy the recitatives?

Wilton E. Dresseau, of Marshall, Mich., informs this column that at a concert given in Albion College (Albion, Mich.) a soprano sang the "Celeste Aida" aria. Next, says Mr. Dresseau, bassos will sing Spross' "Will o' the Wisp," and contraltos will warble the "Bell Song" from "Lakmé."

From Lucile Leone Taylor comes a poem:

#### AT THE CONCERT

The last low long chord was hushed  
That closed the symphony,  
And a light wave of clapping spread  
Like foam on a summer sea;  
Only in one far corner sat  
A man with lips of stone  
Who bowed a shaven head and wept  
Silently—alone.



THE HAVANA CIGAR IN GERMANY

"One—two—three—stop! Now it is Dr. Meyer's turn."—(Simplicissimus.)



The habit of reorchestrating the works of the older composers leads Josef Stransky to remark: "A queer proceeding! When a man visits you whose coat you (and perhaps others) do not like, do you say to him that he cannot enter your drawing room until he puts on your dinner coat?"

The New York World declares that "State Music Clubs are asleuth for genius." What can genius be thinking of, to hide itself away from the eager State Music Clubs? Genius should stop being so criminally modest, and come out this very moment and have itself recognized and furthered by the State Music Clubs. If geniuses will kindly send their names and addresses to the writer of these lines, he shall at once forward the valuable information to the clubs and save them any more sleuthing.

"Mrs. J. P. F." furnishes a revised proverb: "A business man and his opera seat are soon parted."

Scientists say that volcanoes vomit forth bitumen, molten silicate, and carboniferous gasses. In the early days that's what Krehbiel and Henderson used to do every time a new work by Richard Strauss was performed in New York.

The loneliness of life in a big city is terrible. It even drives some persons to stand on street corners and listen to the music of the Salvation Army cornet soloists.

There is a bona fide Chopin pupil in Paris, Charles Peru, ninety-one years old. He lives in the rue de Dragon. Recently Mr. Peru told a visitor: "A pale, generous, distinguished man, always thinking of his health—that is the Chopin I knew when he took me as a pupil seventy-five years ago. He lived miserably and was absolutely incapable of keeping for a single day the money he had earned, but writers always spoke of him as elegantly gloved and carrying a cane. Hour after hour he would plan to get up, and finally, perspiring and trembling, his visage worn, he would do so, only to collapse on the divan with his eyes closed and his temples beating fiercely. He never changed to the day of his death, for he spoke unceasingly during his last hours, saying that he would soon recover and resume giving lessons to his favorite pupils."

Very characteristic is a reminiscence of a writer in *Le Temps*, who recalls how Paris first heard the music of Wagner's "Rheingold," May 6, 1893. The orchestra pit was covered with a platform. A little table was put there, lighted with a kerosene lamp with a green shade. The curtain rose and showed the setting of the nuptial chamber in "Lohengrin." Then entered, like a wedding procession, Messrs. Renaud, Fournets and Vergnet, and on their arms Mmes. Renée Richard, Bosman and Jane Marcy, who sat down in six chairs placed for them. There were two grand pianos, at which Raoul Pugno and Claude Debussy took their seats. A lecturer came forward, took his seat at the table and read a substantial essay; it was Catulle Mendès. After the lecture some scenes from the music drama were sung and played with great success. "We were then in the full Wagnerian fervor."

Edna V. Horton, a *MUSICAL COURIER* staff member, has the interests of "Variationettes" at heart, for she dispatches this note to its compiler: "I attended a dinner-party at Yonkers recently with Rosemary Pfaff, the soprano. Someone asked her to sing the 'Shadow Song' from 'Dinorah.' When she said it was not in her repertory the host asked, 'Well, can you sing 'The Bubble Song' from 'Lux'?"

Did Luckstone accompany it?

An older metrical outburst, which without much stretch of fancy may be made to yield musical application, is by the late John Kendrick Bangs:

I love to watch the rooster crow.  
He's like so many men I know  
Who brag and bluster, rant and shout  
And beat their manly chests without  
The first damn thing to brag about.

From the New York Tribune: "For the information of the musical layman it may be explained that a piece of music 'per recte et retro' is one that may be played backward as well as forward, from the beginning to the end or from the end to the beginning." I imagine, then, that some of the most recent French and Italian orchestral scores are "per recte et retro."

In an interview with Stravinsky in London a representative of *The Times* asked him: "How did

the Russian revolution affect the popular appreciation of Tschaikowsky in that country?" Stravinsky replied: "It affected it very greatly indeed. Since the revolution there has been a decided reaction against Tschaikowsky. The popular opinion has veered right away from him—and toward Scriabin. Perhaps it is my admiration of Tschaikowsky that makes me regret this so keenly."

Poincaré insists that England is showing partiality for Germany, and Vincent d'Indy keeps on telling his countrymen that America is "a hotbed of German musical propaganda operating constantly against French tonal art." Our Gallic friends are suffering a bit from persecution mania, n'est ce pas?

It is not difficult to make epigrams in the French style. For instance: The real pleasures of matrimony are enjoyed only by bachelors and grass widowers.

No one has as yet compiled statistics and scientific data regarding the clean shaven musicians as compared with the bearded variety. What does it mean that Bach, Handel, Mozart, Beethoven, Weber, Gluck, Berlioz, Schubert, Liszt, Schumann and Grieg had smooth faces, that Johann Strauss wore side whiskers, Brahms grew his foliage in a single, long bush, Verdi and Debussy sported short ones, Saint-Saëns parted his in the middle, and Chopin, Wagner and Mendelssohn grew sparse neck crops that seemed to sprout from under their collars? Surely, surely, there is some significance in all this? The music critics should puzzle it out for us. They have plenty of time now, as the Metropolitan Opera House does not open until November.

French barnstorming items: Our old friends Défrère and Nicolay sang in opera recently at Aix-les-bains, and those other familiar acquaintances, Couzinou and Journet, did likewise at Trouville.

Paris opera week: "Walküre," "Lohengrin," "Thais," "Herodiade," "Rigoletto," "Coppelia" (ballet).

A writer in the New York Tribune writes about two other writers:

Mr. W. J. Turner is a saucier critic than Ernest Newman, but Mr. Newman is much the wittier. They are both refreshing representatives of a tendency among English critics to regard the fine arts as human and intelligible expressions of the spirit of man rather than as Eleusinian mysteries known to but a few initiates who are sworn to keep all they know to themselves. . . . They (Turner and Newman), know music and they have common sense, perhaps it would be better to say uncommon sense, for they express their convictions with such ease and brilliancy that it would be possible for a reader who is not interested in music at all to be very much interested in what they have to say about it. But it would not be possible, I think, for one to read them much and remain indifferent to music.

"Mozart," writes Turner, "haunts us because, though he is not academic, he does not harrow our emotional nerves; he is not like Wagner, a man letting off rockets in an excited crowd; or Tschaikowsky, a sentimentalist crying for the moon; or Brahms, a middle-aged man remembering his mother and his first love; or Franck, a man shut out from heaven; he is not a mere tube through which blow his aspirations, his sentiments and his regrets in a more or less chaotic flood; he is that most mysterious of Nature's secrets, a great creative artist, whose work, purged of all emotional dross, flies straight at the imagination."

On July 31, Chopin ran in the first race at Le Tremblay but lost. Too much tempo rubato.

It was bound to come, the automobile set to opera. The Apollo Theater (Paris) not long ago produced Germaine Raynal's "Pouick."

New York—Arrived home, and back in my office I am greeted by dire news. Clippings on my desk tell me that approximately 12,000 conservatory graduates from the early summer will begin teaching music in the United States this autumn, and that Dr. Lee De Forest, pioneer of the wireless, says there will be at least 20,000,000 radios in this country by 1927.

LEONARD LIEBLING.

## STAYING AWAY

One of our correspondents reports that there were very few Americans at the opening performances of the Munich Festival. Munich has won an unenviable reputation for itself as a city in which the state and city authorities, with their taxes, are having a race with the hotel and shopkeepers, with their prices, to see who can gouge the most money out of the stranger—especially the "rich" American, for every American is rich in German eyes. With marks at 800 to the dollar, it is not so much a ques-

tion of price with Americans as of well-grounded objection to being stung; also the Bavarian police have a lot of petty regulations which are annoying to an American who has no desire to do anything but to spend his money and go quietly about his business. Munich has reaped the unpleasant reward of its greed in the voluntary boycott of the festival on the part of Americans. And this is just. Unless the Bavarian Government shows some signs of an intention to adjust things on a fair basis before another season comes around, Munich will be still worse off, for its unpleasant reputation is spreading; and Bayreuth (also in Bavaria), which is due for revival next summer or in 1924, will do well to arrange things with the state fathers beforehand, or the American patronage (don't forget that it was America that made Bayreuth) will be failing.

## HADLEY'S SIGNAL SUCCESS

After a short rest following his signal success as conductor of the first half of the season of Stadium concerts, Henry Hadley is now wielding his baton at Fairmount Park, Philadelphia, having made his debut there on August 14. According to the North American: "It was an ambitious and auspicious beginning for Mr. Hadley's engagement of a fortnight, for it was the best outdoor concert that has yet been heard in Philadelphia, and thrilled the several thousand music lovers." In discussing the makeup of the program, the same critic said it was made up entirely of "purple patches" from the mighty Wagner works" and, "under Henry Hadley's magnetic and musicianly conducting were played with fervor and a degree of excellence that often approached finish by the fifty musicians, most of whom are members of the Philadelphia Orchestra." Commenting further upon the caliber of the program, the critic said: "The program could scarcely have been more perfect or satisfying, and was enough to make the true Wagner fan fairly delirious with anticipatory excitement. . . . Mr. Hadley made a thoroughly favorable impression. His reputation as conductor during several years at the New York Stadium concerts was more than maintained in his absolute command of his men and his artistic insight as disclosed in the breadth of style with which he played these stirring master-works."

The same impression was made upon the writer of the *Evening Bulletin*, who spoke of his conducting as "that of a thorough musician, of keen perception and authoritative manner, decisive in attitude and gesture."

While conducting at the New York Stadium concerts Mr. Hadley did wonders with the limited number of hours allowed for rehearsal, and in Philadelphia it seems he did much the same, for the *Public Ledger* commented upon the "orchestra being even better than at previous concerts" and called attention to the fact that "with only two hours of rehearsal in preparation, he gave a program that contained some of the most difficult of orchestrations." And summing up the general impression created, the same writer said: "Mr. Hadley as conductor was superb."

Henry Hadley's success in New York and Philadelphia is indeed gratifying to those who foster the cause of the native artist. We hope that the time will soon come when foreigners will not be given first consideration, especially when the American artist deserves the credit that he has earned through sheer ability. There are in America today many native artists who can stand and are standing upon their own feet, and it is deplorable that even now there are some Americans who persist in giving the foreigner first consideration, simply because he or she is a foreigner—imported and not domestic. As Hazlitt said: "Genius, like humanity, rusts for want of use."

## REPUTATION

Reputation is a curious thing, and most amusing is the reputation the English have in continental Europe of being a race of athletes. Such was the preconceived notion of Italy's musical public before the arrival of Albert Coates to direct two concerts of La Scala Orchestra in Milan. They expected him to conduct like a tennis champion, a genial golf player, a good, cheerful sportsman, and the critics seemed surprised that he did not hand out Brahms and Wagner with a sort of athletic accompaniment. The funniest thing of all is the remark of one critic, that the public "forgot that it was not an Italian maestro who was conducting, and burst out in warm and sincere applause"—which can only mean that the Italians would not consciously applaud any but an Italian director! America goes too far in the opposite direction and might well borrow a little of Italy's chauvinism.



## HOLLYWOOD AND THE BOWL

It seems a pity that Hollywood should have dubbed its out-door auditorium the Bowl. That may sound all right in California, but in our part of the East it carries with it the suggestion of athletic contests and the rough house of college scraps.

No one who has not actually been in California can possibly have any conception of the unparalleled beauty of nature on the Pacific coast. There may be other parts of the world as lovely, but there is certainly no portion of the United States that in any way compares with it, either in external features or in matters of climate and comfort which make life worth while, as it can never be in wild nature, however imposing.

Musically speaking, one of the things that is of greater value than anything else in its association with out-door performances is the fact that for six or eight months of the year it never rains and is never cold. A "Carmen" performance, or a series of symphony concerts such as have just been given in the Hollywood Bowl, can be planned and executed without any fear of postponement or delay. Also the roads for automobiles are such as the East has no idea of, there being crude oil and gravel and sand for the road making everywhere, and no frost to destroy them after once made. And as there is no great cold, so also there is no excessive heat. All California in the coast valleys enjoys the Pacific trades during the day and the cool wind which sweeps down from the mountains at night.

Hollywood lies in an almost direct line between Los Angeles and the Pacific at Santa Monica. There are several main roads, one of them carrying the electric surface trains, others for automobiles. They lead in a slight curve around the foot hills between more or less pretentious villas, bungalows or small suburban homes. In one place we pass through several miles of oil wells with their forests of derricks and slowly moving pump systems idly raised and lowered by cables from a central power station. It is here that were found, in the ancient asphalt lake, the bones of animals of prehistoric times, sabre tooth tigers and American elephants, now reposing in the South West Museum.

From points above Hollywood the sea is plainly visible and, in winter, the snow capped mountains. And at every turn there is a canyon large or small that immediately suggests to the show-man's mind the possibility of converting it into an auditorium. They are really bowls, these canyons, with their circular formation and gently sloping sides, and often so large that a hundred thousand people could be seated in them with ease. It was just this plan that was carried out in the Greek Theater at Berkeley, and, presumably, in the Hollywood Bowl—seats placed about the hillside as in an amphitheater of old, and a stage at the open end.

Among those no doubt chiefly responsible for the Hollywood Bowl must be named Fred W. Blanchard, president of the Bowl Association, and a large holder in Hollywood real estate where he not long ago completed the erection of a handsome residence for his personal use. Mr. Blanchard has for many years been active in Los Angeles musical matters and has on several occasions taken upon himself the management of concert and operatic events of great magnitude. He was for years the lessee of the Blanchard Hall music studios, the chief center of musical activity in Los Angeles. During the last years of its existence he was manager of the old Los Angeles Symphony Orchestra, now replaced by the Philharmonic, which came into existence simply because the backers of the Los Angeles Orchestra refused to take Mr. Blanchard's advice as to appropriation and while they were asleep at the switch (or had their pockets sewed up) Mr. Clark stepped in with a generous guarantee and made the new orchestra.

Now the Philharmonic, with Alfred Hertz, conductor of the San Francisco Symphony, as guest conductor, is giving concerts in the Hollywood Bowl. One takes with a very generous grain of salt the enthusiastic statements of the California "boosters" that the Hollywood Bowl will be in a few years the "musical capitol" of America. At the same time it is easy to realize that California is the most natural location for an American Bayreuth. There is a certain spirit out there that one finds nowhere else in the United States—a sort of inspired holiday spirit, perhaps due in part to the fact that it is both a summer and a winter resort, a great pleasure ground. Money has been made rapidly and easily (it is not so easy now as it was, and it is no place for a poor man), and the great number of visitors naturally suggests the idea of

pleasure, and pleasure, associated with culture and art, is uppermost in everybody's mind.

The Hollywood Bowl is a step in the right direction and may well lead to a development that will in years to come make Southern California the musical festival center of America. F. P.

## THE TEN PER CENT. COMPOSERS

An article in the current issue of the Musical Quarterly, entitled "The Two Reger-Legends," by Ernest Brennecke, is both timely—in view of the present Reger renaissance in Germany—and important—as a warning not to fall into an all-too-easy error with regard to this composer. Namely, the error to reject entirely the life work of a man on the insufficient evidence presented by a small part of that work. For in Reger's case it is only a small part that we have really heard, or even examined. And that part, in the case of most people, is by no means the best, for very logical reasons. For the approach by which a composer is most easily accessible is usually that which presents the least technical difficulties, and that, in Reger, is the least inspired and often meretricious. Reger's easy pieces for piano, and most of his songs, are enough to frighten off any but the most conscientious. On the other hand, a great many of his organ compositions and his lengthy orchestral variations are often abstruse and dry by reason of his excessive preoccupation with contrapuntal technic. But the wheat in this tremendous mass of chaff is sometimes of amazing quality. Pieces like the E flat major string quartet, the 100th Psalm, the Symphonic Prologue and some of the organ pieces are of such transcendent beauty and charm that they must be placed among the very best that modern music has produced. Ernest Newman once referred to Reger's over-productivity as "spawning." That is the secret of his low average. But if in this enormous output, which people are just beginning to sort and assay, there should prove to be 10 per cent. that is good, Reger would still be on a level with most modern composers. There are, after all, 10 per cent. composers, just as there are 90 per cent. ones, and these are bound to have the harder time with posterity. At any rate, one cannot leave out of consideration that just where Reger is being most carefully investigated—in Germany—people are beginning to place him above his contemporaries, including Strauss. It is, obviously, too early for final judgment. C. S.

## "AMERICAN" ADVERTISING

On perusing a number of the Paris edition of the Chicago Tribune, a favorite advertising medium for those Frenchmen who wish to reach the gullible Yankee, our eye struck the following ad":

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So that is the classical "Académie National de Musique," the pride of the French stage? If our Metropolitan resorted to methods like that we should suspect that it had been turned into a variety show. But that is the French idea of what Americans like, and one is not surprised to find the following in close juxtaposition with the Paris Opéra "ad":

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## PAGANINI'S ACCIDENT

Paganini has met with an accident. On Monday he cut his thumb of the left hand, and it is supposed in playing on Tuesday some rosin entered the wound and caused suppuration; it is hoped he will be able to perform on Tuesday.—Sunday Times (London), July 22, 1832.

## "CASTLE AGRAZANT"

Under the auspices of the Opera in Our Language Foundation two operas were published this season: the "Echo," by Frank Patterson, which appeared several months ago, and "Castle Agrazant," by Ralph Lyford, which is just off the press. Both of these operas are to be given during the coming season, and extended critical comment must, of course, be reserved for that occasion. At present it is pertinent only to give a general description of the works. This has already been done of the "Echo" (by Mr. Liebling in "Variations")—a similar outline of the "Castle Agrazant" follows:

Let it be said at the outset that this opera is very attractively printed. It is a neat book in small sheet-music size bound in paper with a blue wash drawing by Philip Lyford on the front cover. The piano score, very excellently and playably reduced from the orchestra score, presumably by the composer, fills 211 pages of well-set, small print, clear, with numerous directions for staging, scenery and dramatic action entered without crowding.

As is the case with so many American operas, the libretto of "Castle Agrazant" is by the composer. It is written in poetic prose with a very sensible omission of both rhyme and metre. The words mean what they are intended to mean, and tell the story in simple language well suited to musical setting. And a tragic tale it is. The setting is in an imaginary region of Northern France; the time subsequent to the Last Crusade (1290.) The chief characters are: Richard of Agrazant, a Crusader; Isabeau, his wife; Geoffrey of Lisiac, rejected suitor of Isabeau; a knight, a boy, an old minstrel, a herald, a servant, warriors, retainers, noblemen and ladies, fugitive Knights of the Cross.

The story, briefly told, is that of the seizure of Isabeau, during the absence of her husband, by Lisiac, her rejected suitor, who drags her off to his castle. Agrazant arrives just in time to save her, but in the melee that follows she is wounded, and dies in her husband's arms. The work opens with a stirring introduction which well presages the feverish plot to be unfolded. One sees instantly at a mere glance that the composer knows what he is about. It is interesting music, well put together, filled with an effective counterpoint. The sort of music that will give pleasure to any cultured musician because of the evident culture of the composer, and, probably, to the public (although the public will not know why.)

As the curtain rises Isabeau is seen on the terrace of the Castle Agrazant looking out across the plain, awaiting the return of her crusader husband. She sings a pathetic lament, then, at the sound of a horn, recoils, exclaiming in horror and fear "Lisiac!" Lisiac comes with his retainers, endeavors to persuade Isabeau to go with him and, at her angry refusal, batters down the gate and carries her off unconscious in his arms. It is a powerful scene.

Night closes in, and from the distance a chorus of returning crusaders is heard approaching. They enter, Agrazant with them, weary fugitives whose crusade has been a failure. Agrazant hears the Lisiac trumpet in the distance, hears sounds of festivity. Not suspecting yet that it concerns him he enters the castle, discovers his dead child, and, beside it, a note Isabeau has contrived to leave for him before being dragged away by Lisiac. As the curtain falls he swears on his sword to be revenged.

The second act discloses a scene of revel at Lisiac—many pages of brilliant and vivid choral and dance music. Lisiac is the maddest of them all, and Isabeau, almost saint-like in her dignified resistance and faith. Such a scene naturally defies verbal description. All that one can very well say of it is that the composer has carried it out musically in a manner that does full justice to the conception. The tumult is interrupted by a ring at the postern gate and a herald announces the arrival of vagabond musicians. They are permitted to enter. One of them is disguised as a monk, and on hearing his voice Isabeau recognizes him as her husband. He discloses his identity and a brawl follows, during which Isabeau is wounded. Lisiac is killed, and Isabeau and Agrazant escape.

The final scene is in the forest near Lisiac. It consists entirely of a long love duet at the end of which Isabeau dies. It will perhaps be the most liked portion of the opera, because, generally, the public likes the melodic solo better than the vivid chorus or the highly dramatic expression of hate, fear and passion. It is a fitting close to one of the best music dramas from the pen of an American.

Mr. Lyford should be proud of his effort, which fully justifies the acceptance of it by the Opera in Our Language Foundation. Its production will be an event of interest, and a milestone in the history of American operatic art. F. P.



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## SCHONBERG'S "GURRELIEDER" GIVEN FIRST NORTH-GERMAN PERFORMANCE AT DUISBURG

Big Music Festival in Stinnes' City Shows Modernistic Tendencies—Bruckner, Mahler and Young Rhenish Composers  
 Heard—Friedberg Plays Brahms

Duisburg-on-the-Rhine, July 27.—How many people in America know Duisburg, except from occasional news-dispatches threatening the seizure of the Ruhr district by the French? Duisburg and Ruhrort—in reality one joint municipality—constitute the "bridge-head" which the Treaty of Versailles did not entitle the Allies to occupy, but which the French did occupy by way of a "sanction" a year or so ago, and which they have held on to ever since. It is most convenient as the shipping center of the Ruhr coal, which is being delivered up in enormous quantities by Germany to France.

The fact that Duisburg is anything more than that es-

thusiasm and deep understanding and sympathy by Conductor Scheinplug. The masterly instrumentation and the luxurious sonority of the score were splendidly realized. The soloists were Amalie Merz-Tunner, soprano, of Munich, who already at the Düsseldorf Tonkünstlerfest astonished the audience by her exceptionally pure, vibrant and soaring voice; Else Dröll-Pfaff, contralto, of Duisburg, and Rudolf Laubenthal, tenor, of the Deutsches Opernhaus, Berlin. The speaker was the same as at the Vienna performance under Schönberg last year, namely, Wilhelm Klitsch, an elocutionist of the highest rank, who accomplishes the difficult compromise between speaking and intoning demanded by the composer to a rare degree.

The choruses participating in the work were the Teachers' Singing Society, the Sängerbund, the male chorus "Deutsche Einigkeit" and the City Choral Society, all of Duisburg. Any city might be proud of the showing they made in this fantastically difficult work. The entire municipal orchestra of the city of Bochum supported the local orchestra. The "Gurrelieder" were repeated on the subsequent evening, again before a crowded house, and the reception by the audience was enthusiastic on both occasions.

#### OVER LIFE SIZE.

The rest of the orchestral program, if less modernistic, was all calculated to impress by its over life size proportions. Bruckner's fifth symphony in B flat major and Mahler's second symphony in C minor, with chorus and solos of women's voices, formed the main pillars of the structure. The "Lied von der Erde," which was heard for the first time in America last season but is already a drawing card in many parts of Germany, completed the Mahler program, while Brahms' "Tragic" overture and B flat piano concerto, exquisitely played by Carl Friedberg, opened the festival.

All these works were excellently conducted by Scheinplug, who in the one year of his Duisburg incumbency has wrought wonders of organization and discipline. Scheinplug, besides his activities here, is the conductor of the principal subscription concerts of the Blüthner Orchestra in Berlin. During the war he was captured by the Russians, but escaped. He is also well known as a composer, and his first opera, "Das Hofkonzert," was produced in Berlin last season.

Another feature of the festival, a program of chamber music by Rhenish composers, must be reserved for separate discussion.

HERMANN UNGER.

#### Seibert Gives Recital at Longwood

Henry F. Seibert recently gave an organ recital at Longwood on the DuPont estate, near Wilmington, Del., where the organ is a four-manual Aeolian.



PAUL SCHEINPLUG,

general musical director of Duisburg, who produced Schönberg's "Gurrelieder" for the first time in North Germany.

capac general attention. In reality it is a great and prosperous city, whose growth during Germany's industrial boom before the war is a romance like the development of the American West. In 1880 Duisburg was a town of 40,000 inhabitants; today it is a city of over a quarter of a million, and growing at tremendous speed. It is the greatest river harbor of the world, a place where the fortunes of a Stinnes and many other German industrial barons have grown to gigantic proportions. Lying at the confluence of the Rhine and the Ruhr, it is in the very heart of the greatest industrial district of Germany, and next to Essen perhaps the most important of its kind. Smelting furnaces, iron foundries and rolling mills jostle cotton spinners, saw mills and sugar factories. From its harbor docks, wood, coal, oil, Rhine and Moselle wines find their way to the ends of the earth.

#### A GROWING MUSIC CENTER.

But it is not only that. In its prosperity Duisburg has remembered its noble though less imposing past (as early as the year 900 it was a place of assembly for German princes). Its industrial magnates are generous contributors to "culture" of all kinds, and her broad-visioned mayor has seen to it that the principal share of this has fallen to music—to the opera and to concerts—in recent years. A friendly rivalry with the other Rhenish cities—Essen, Düsseldorf, Cologne—has ensued, and this summer a music festival was to show how far the city has succeeded in capturing its place among the music centers of the West.

#### A GIGANTIC MECHANISM.

The test has been gloriously stood. Despite the heat of midsummer, which is doubly irksome among the smoke of an industrial town, each of the concerts that constituted the festival were sold out. People came from various neighboring towns, and Paul Bekker, one of Germany's most distinguished critics, came from Frankfurt to make the opening address. A gigantic mechanism had been organized under the musical marshal of Duisburg, Paul Scheinplug: four choruses with 900 singers, a triple orchestra, and the best soloists available. The thoroughness of the performances may be judged from the fact that no less than twenty full rehearsals were devoted to one single work.

The work that formed the center of the festival was Arnold Schönberg's "Gurrelieder," which owing to its great difficulty has never been done in the north or west of Germany at all, and which in the twenty years of its existence has only been produced three times in all. Schönberg's score demands, besides chorus, soloists and speaker, eight flutes, seven clarinets, five oboes, ten horns, seven trumpets, eight trombones, fifteen pieces of percussion and a set of iron chains, four harps, and strings divided in ten parts!

#### THE PERFORMANCE.

Readers of the MUSICAL COURIER are familiar with the contents and nature of this gigantic work, since it has been described on two recent occasions. Suffice it to say here that the performance was wholly adequate to the extraordinary demands and was led with fine en-

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## HUNDREDS ATTEND CLOSING CLEVELAND INSTITUTE CONCERT

Summer Session Under Director Bloch Proves Most Successful—Rhychlik Pupil Scores—Director Sokoloff in Wales—Summer Notes

Cleveland, Ohio, August 12.—The midsummer dearth of serious music was broken this week by a recital at the Museum of Art which marked the closing of the summer session of the Cleveland Institute of Music. That it was a welcome event was evidenced by the turnstile, which recorded 1,300 admissions. The auditorium overflowed into the spacious foyer, where many were able to hear very advantageously. It was a joint recital given by Andre de Ribautpierre, violinist, and Beryl Rubinstein, pianist, both members of the faculty of the institute. The program was a rare treat and included the sonata for violin and piano in A major, César Franck; chaconne (for violin alone), Bach; organ fantasy and fugue, Bach-Liszt; variations, second book, Paganini-Brahms.

The first summer session of the institute has been an unqualified success. Cleveland is fortunate in having a perfect summer climate, and the student body was almost as much enthused by this, to many of them a surprising feature, as by the unusual advantages of the master classes in composition conducted by Mr. Bloch himself. This emphasis of the department of composition is no reflection on the other instructors who are of first rank. But genius will shine, and all are convinced that Mr. Bloch is touched with the divine fire.

### RHYCHLIK PUPIL SCORES.

Last year a young Cleveland violinist, pupil of Charles Rhychlik, captured the State and national prizes offered by the N. F. of M. C. This summer he is attending the summer school of Prof. Leopold Auer in Chicago, and was chosen by his teacher to represent him in a recital given by advanced pupils of the entire conservatory. The criticisms referred to young Rosen as "another of Auer's artist pupils." It seems that the honor should be shared by Mr. Rhychlik, who is a rarely productive teacher.

### DIRECTOR NIKOLAI SOKOLOFF IN WALES.

While on the spring tour with the symphony orchestra, Conductor Nikolai Sokoloff was invited, through Cyril Jenkins, the English composer and vice-president of the London Symphony Society, to conduct the London Symphony Orchestra in a series of concerts during August. Mr. Jenkins was a guest of the Toronto Oratorio Society last April, when for the first time on this side of the water his work for chorus and orchestra was presented by the society, with the Cleveland Orchestra and under the baton of Mr. Sokoloff. Mr. Jenkins was quoted on that occasion as saying of the orchestra: "It brings to the symphonic writing more of the true spirit of music than any orchestra I have heard in recent years." Of Mr. Sokoloff he said: "There is in his interpretations the spirit of play, a dramatic surge and the voicing of moods that are not possible to many of the older organizations bound by academic traditions. I wish the whole orchestra might be brought to London for a series of concerts."

All this was very gratifying to loyal Clevelanders, but further satisfaction comes from a cablegram received by the local press on August 10. Mr. Jenkins and Lord Haldane are honorary sponsors of the great annual Welsh festival, and the invitation to Mr. Sokoloff included sharing the baton with Alfred Coates at this festival. The telegram is dated Ammanford, Wales, and says: "Two Americans are among the central figures at the Royal National Eisteddfod, the picturesque annual Welsh festival, which began its six-day program yesterday. Nikolai Sokoloff, conductor of the Cleveland Orchestra, will conduct the London Symphony Orchestra in two major symphony programs today and Thursday, and Sue Harvard, an American soprano, is to sing a group of Welsh songs on today's program. Arrangements have been made to accommodate 100,000 persons at this year's Eisteddfod, and a pavilion with a seating capacity for 13,500 people has been built in the valley near Ammanford. About \$28,000 has been offered in prizes for various contests, ranging from carpentry to poetry. Music lovers from all parts of the world are present, including a number of Americans. Prime Min-

ister Lloyd George, a native Welshman, is expected to arrive for Thursday's concert."

### SUMMER NOTES.

Antonio Augenti, tenor, sang on July 28 in Oberlin at a concert given by Dr. Morrison, director of the Oberlin Conservatory of Music. Mr. Augenti met with gratifying success.

On Monday afternoon, July 24, at Cass School of Music, Harriet Bacon MacDonald, of Chicago, gave a "Musical Talk," illustrated with apparatus used in teaching the Dunning System of Improved Music Study. Sufficient interest was aroused to warrant Mrs. MacDonald in opening a five weeks' course for teachers. So successful has the class proved that it is announced another course will be given next summer. While there are several teachers of the Dunning System in Cleveland, this is the first summer course that has been offered, and the results are most encouraging.

Mabel Farrar, member of the first violin section of the

symphony orchestra, delighted great audiences at Keith's 105th Street Theater this week with her beautiful playing and exquisite appearance. Her big number was Sarasate's "Gypsy Airs," but all her selections were classical or standard music, as it is now written into the contract of symphony members that "jazz" and dance music is strictly taboo.

Douglass Moore was appointed curator of music at the Cleveland Museum of Art on July 1. Mr. Moore is a graduate of Yale University and has studied at the Schola Cantorum in Paris.

### Artist Recitals at the Hughes Studio

The series of ten programs which have been given on consecutive Friday evenings this summer by artist pupils of Edwin Hughes, the well known American pianist, at his New York studio, was brought to a close on August 18 with an interesting and delightful program played by Solon Robinson, of Kansas City. These recitals, which form a regular feature of Mr. Hughes' summer class for professional pianists and teachers, have been of exceptional interest this year and have attracted unusual attention and comment because of the remarkable abilities of the young players who have appeared in them. The recitals included eight individual programs, in the course of which many of the most significant works in the pianoforte literature were presented, and, in addition, two evenings of concertos, when the following works were performed, with Mr. Hughes at the second piano: Concertos in A major and E flat major of Liszt, Spanish rhapsody of Liszt-Busoni, "Les Dejinns" of César Franck, concerto in C sharp minor of Rimsky-Korsakoff, concerto in C minor of Saint-Saëns, concerto allegro (op. 134) of Schumann, Concertstück of Weber, and suite for two pianos by Arensky. The young artists who took part in the summer recitals were Aurora Potter, Jewel Bethany, Jennie Seidman, Theresa Koerner, Beatrice Klein, Dorsey Whittington, Alton Jones, Sascha Gorodnitzky, Morris Wolfson and Solon Robinson, and their performances gave eloquent testimony to the influence and power of a teacher who has given his followers a newer and broader insight into the possibilities of the piano from an emotional and tonal standpoint.

Mr. Hughes' summer class has been attended by pianists and well known teachers from all parts of the country, and at its close Mr. Hughes will devote himself to the preparation of the programs for his coming concert season, which promises to be the busiest in his whole experience.



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## "TECHNIC THE CO-ORDINATION BETWEEN MIND AND MUSCLE"

Thus Boyd Wells Defines the Familiar Term—Pianist Announces His Withdrawal from Cornish School

Boyd Wells, who for the past three seasons has been associated with Nellie C. Cornish in the direction of the Cornish School in Seattle, has withdrawn from the school and has opened a private studio. Mr. Wells, who has done much concert playing in many parts of the world, found that the duties of heading the piano department and acting in the capacity of dean required so much of his time that he was unable to give any attention to his personal work, and so he plans to do less teaching in his private studio and again to enter the concert field, playing many engagements on the Pacific Coast during the coming season.

Prior to going to Seattle to assume the position at the Cornish School, Mr. Wells taught a large following in New York, and it is probable that he will later resume his Eastern activities in connection with his work in Seattle. During the incumbency of his position at the Cornish School he has thoroughly established himself in the Northwest as a master teacher through the long list of brilliant young artists turned out from his studio. The "Boyd Wells Pianists," an organization composed of advanced students from his class, each member of which has appeared in individual recital, has established a high standard among the younger artists of the West.

In connection with the study of the piano, Wells' students are given a course in music education under competent teachers in order that the artist, rather than the performer, may be created, and the results obtained with his students evidenced the worth of the idea. To quote from a recent circular from his studio, he says: "The appreciation of music requires an understanding of certain principles through which musical thought finds expression, and a knowledge of esthetics in its particular application to the content of music as an art. . . . To know and to think music, to have a conception of the subject matter and its medium of expression, is the making of musicianship, the only means of mastering and appreciating the art."

In an interview published some time ago Mr. Wells was asked what he considered as the most necessary attributes of a great teacher, and his reply brought out some interesting matter:

"Replying upon a basis of my own experience in coming in contact with great teachers, both as a student and as an artist, I should be inclined to say the most necessary attribute is knowledge. I mean by this much more than

knowledge of the subject of music. I have been very blessed in my own musical development to have come in contact with men and women of very high intellectual endowment, and I feel that I have gained quite as much that has been of value from the breadth of view on all subjects as that which my masters gave me in music.

"I do not agree with Mr. Shaw in his clever bit that says: 'Those who can, do, and those who cannot, teach.' I do not believe that any one can teach one to express a thing that he cannot express himself. To be sure there are notable exceptions, but these exceptions have only been able to get results with the product of some teacher who had at some time been able to do the thing himself.

"Inasmuch as music deals as it does with a phenomena beyond the pale of nature and the ordinary experience of life, and, since the only thing man can express is the thing he sees in nature or the experience he has in life, it becomes the province of the artist to transmute, so to speak, this complex expression into terms that are simple and understandable through the medium that every one can realize. In other words, the content of music transcends the ordinary human emotion and thought, and to make it anything beyond a combination of sound value it must be brought down to a plane where in reality it becomes almost program music without any such intent being apparent. The task of the great teacher is to lead his student to an understanding of this problem, which not only requires the deepest knowledge of his subject but also knowledge of the psychology, philosophy and esthetics of the process.

"So far as the playing of an instrument is concerned we have only the same mode of expression that we have in speech, namely, dynamics, tempo and quality; and it is the latter which greatly concerns the performer, for it is obtainable on the piano largely through the variety of touch.



BOYD WELLS,  
pianist, of New York and Seattle. (Photo by McBride Studio, Seattle.)

The great virtuoso has all of the varieties of touch at his command and always uses the right one to express the thing he desires. And I believe that the great teacher must have such intimate knowledge of this physical side of the question that he can give it to his student in such a way that it becomes an integral part of the mental side of the subject.

"You ask me what I think about methods and technic as such. In speaking about methods you tempt me onto dangerous ground with my confrères. If by method you mean a system of working out the problem, then I should say that every teacher must have his own for the reason that he cannot teach that of any other person. He may base his processes upon those of some one with whom he has studied, but as soon as he uses them they must of necessity become his own. The principle underlying all methods is the same, and each individual finds his own way of applying it.

"Technic is such a loose word in art that unless one goes into a discussion regarding its precise meaning he is liable to be talking about one thing while his audience is thinking about another. To me it is, briefly speaking, a co-ordination between mind and muscle which must be as nearly simultaneous as possible. It is never a means to an end, as we often hear said in musicology. That is, one cannot decide to be a technician up to a certain point and then decide to add art to his technic. Technic is the complement of art in expression rather than a foundation upon which art is built. We are constantly hearing performances in which the performer has the greatest amount of physical facility and gives evidence of excellent insight as to the content of a composition, yet fails quite entirely to deliver a message to his audience. One critic will say of such a performer that he is very temperamental and another that he has excellent technical equipment, but neither will write down that he is an artist. The critic and the public will write 'artist' after the name of the musician who learns to think music and has trained his physical being to respond perfectly to the command of his thought.

"How does one think music?" I have read many books upon the subject and listened to quite a few talk upon the meaning of 'thinking in music,' but most of this material deals with mental process in relation to the objective side of music. It is in reality a sort of memory system or study of phrase relationship which to me is not thinking music but rather thinking score.

"One realizes music much in the same way that he realizes love or religion. Reading all of the great love stories that were ever written will only tell you about love, but it is only when one loves that he knows what it means, and even then, it seems, we are sometimes mistaken. So it is with religion—one may accept a faith and live a godly life and die believing himself religious, but the man who realizes religion knows that in his heart he has seen God. And music becomes a living thought in its reality to him who feels and knows. This knowledge is the God gift with the few, and it is approached by every one through a development of the art instinct which is universal.

"You may see what I mean in saying that a great fund of knowledge must be at the command of the great teacher.



AN INTERESTING GROUP

The accompanying snapshot, taken at the Bertolini Hotel in Naples, Italy, shows (left to right) Attilio Baggione, Bianca Bellaire, Paul Longone and Mrs. Rene Devries.

Combined with a personality that will enlist the greatest interest of his student in his subject, the successful teacher must be able to lead the student through a development that results in growth in every attribute of his being. So you will see how psychology and philosophy and the science of esthetics must play an important part in the study.

"In my travels about the world I have been able to talk with teachers of every known method so called, and I have had opportunity to observe much of the results of all of this teaching. So it is my belief that the great majority of teachers teach process rather than music. In other words, there are very few real educators engaged in teaching art, and it is educators that we need to raise the standard and to place the profession in its deserved place as an educational value in the development of the individual."

L. S.

### Municipal Music in New York

Under the present municipal government of New York much has been accomplished in the way of free public concerts. Mayor Hylan and Chamberlain Berolzheimer have seen to it that the people of greater New York had unusual opportunity to enjoy music in the public parks and on the piers. This has set an example and exercised an influence in other cities that cannot be overestimated. The following bands have co-operated in this work: U. S. Army and Navy, Goldman, Metropolitan Life Insurance Company, Evening Mail, National Biscuit Company, Hebrew Orphan Asylum of New York and Brooklyn, Salvation Army, Lady of Peace, St. John's Home, Kismet Temple, Todd Shipyard and the city bands of the police, fire and street cleaning departments. In all, over 350 concerts will have been given this season.

The people have awakened to the fact that it is the duty of a great municipality to care for the happiness of its members as well as to provide protection for their lives and property and to govern civic affairs. The influence of music for good, and its force as a humanizing and civilizing factor, is being recognized more and more. As a means of recreation and a power to sustain the morale of the workers, it deserves recognition, all the more since it means no additional cost to the taxpayers.

New York City is fast becoming a great art and musical center, and realizing what an important uplifting element the advancement of education in music, drama and the other arts is, several foundations and organizations have been established in the city to develop an interest in the cultivation of music and the other arts and to help the ambitious youth from all parts of the country who looks toward New York as the mecca in his or her desire for a successful career.

### Easton Fills Hurry Call at Asheville Festival

Florence Easton, having arrived from Europe sooner than expected on account of unsettled musical conditions abroad, appeared at the Asheville, N. C., Music Festival on August 12, in an operatic concert program, singing well known arias from operas in which she has appeared successfully at the Metropolitan. Miss Easton's services were requisitioned at the last moment by long distance telephone, due to the inability of another artist to appear on that evening. Among the latest engagements to be booked for the soprano is an appearance at Portland, Ore., on February 23, at the start of her Pacific Coast tour, which has been very comprehensively booked.

### Orchestral Engagement for Olive Nevin

Olive Nevin, the young American soprano whose reputation is growing rapidly, has been engaged as soloist for the "Pop" concert of the Detroit Symphony Orchestra, on November 26. On November 28 Miss Nevin will sing again in Detroit, this time in conjunction with Harold Milligan, the composer-pianist, in their joint program, "Three Centuries of American Song." The latter appearance will be at Memorial Hall, under the auspices of the Tuesday Musicales of Detroit. The same program will be given by Miss Nevin and Mr. Milligan in Waynesboro, Pa., on December 1 before the Cumberland Valley Music Club.

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## RAVINIA SEASON NEARING CLOSE

Claire Dux Soloist in Symphonic Program—Anna Roselle's Pronounced Success—Repetitions the Rule

Ravinia, Ill., August 19.—The season at Ravinia is soon coming to a close, for after Labor Day Mr. Eckstein's cage of song birds will open and the singers will fly to other cities. This season has been a remarkable one for many reasons—the repertory has been varied and the operas generally well cast. Mr. Eckstein does not believe in one star. He believes in good ensemble, and this rule has brought, as a result, exceptionally fine, all around performances.

The week just ending produced on Monday night, at a symphonic program, Claire Dux, who in numbers by Strauss and other German composers created nothing short of a sensation.

"LA BOHEME," TUESDAY, AUGUST 15.

"La Boheme" was repeated on Tuesday night with Dux, Harrold, Roselle, Ballester, Rothier, D'Angelo and Malatesta, with Papi conducting.

"PAGLIACCI," WEDNESDAY, AUGUST 15.

On Wednesday "Pagliacci" and "Aida" were given. Anna Roselle, a newcomer in our midst and who has to her credit many fine performances at Ravinia, was given a chance by President Eckstein to demonstrate her ability in two big roles—that of Nedda in "La Boheme" and Aida in the Nile Scene. Miss Roselle made the expected success—a success that was presaged by her former appearances in roles, to be sure, less important, but in which her fine organ and histrionic ability were disclosed to great advantage.

STADIUM CONCERTS END  
IN A BLAZE OF GLORY

Great Enthusiasm Marks Final Performances

AUGUST 14.

The last week of concerts at the Stadium began on August 14, when a Dvorak-Strauss program was presented with B. Jaenicke as the special soloist. Mr. Jaenicke plays the first horn in the orchestra and is one of a number of musicians from that organization who have appeared as soloists during the summer at these concerts. He was heard in the Strauss concerto for horn and orchestra.

AUGUST 15.

William Simmons was the soloist at the Stadium on Tuesday evening, August 15, and there was an unusually large audience present to hear him. The baritone, who was one of this year's audition winners and pronounced by the judges as a singer with "a perfect voice," was given an ovation the moment he appeared, and later, after each of his songs, ovations continued. No doubt the huge gathering expected a great deal of the singer, and when the program was all over there was no one who could deny that he fully satisfied.

Mr. Simmons is not unknown to New Yorkers, for he has appeared with marked success both as an oratorio and concert singer, as well as occupying an important church position here. So there was no wonder that his following was enormous, both on account of his local popularity and because of his recent success as an audition winner.

The soloist gave as his first offering an aria from Verdi's "Masked Ball," so beautifully done and well liked that he had to sing again. After the intermission he contributed the prologue from "Pagliacci," which of course always draws applause. Still, he sang it as effectively as even the severest of critics could wish. Again he was brought back to the stage and perhaps then scored his biggest success with "On the Road to Mandalay."

Another feature of the evening was the performance of the first movement of the Grieg A minor piano concerto (op. 16), played by the Duo-Art reproducing piano, as recorded by Percy Grainger. The audience enjoyed it immensely.

Conductor Willem Van Hoogstraten led his orchestra through a stirring rendition of Powell's "In Old Virginia," given for the first time at these concerts; it is doubtless one of the most interesting works this young composer has written and it ought to be heard more often. The Bizet suite No. 2, "L'Arlesienne," began the second half of the program, and the ever popular Berlioz "Rakoczy March" formed a fitting close to one of the most enjoyable evenings of the season.

AUGUST 16.

The final night of the Stadium Concerts was indeed a gala occasion. One of the hottest evenings of the summer brought out a record breaking crowd numbering fully 15,000 people, and the entire stadium was filled. Some 500 extra chairs were placed on the field, and even then many stood or sat on newspapers spread out on the ground. Another 500 were turned away because of lack of standing room. Thus an inspiring audience greeted Willem Van Hoogstraten at his farewell concert, and the conductor and his men played as they never did before. It seemed as though each individual player put all his heart and soul into his part, and as a result the rendition of the "Pathetique" symphony and the other offerings was superb. Mr. Van Hoogstraten took the Tchaikowsky work at a little faster pace than he has formerly, but he gave it all its fervor and stirring effects. The overture to "Tannhäuser," "Traume" and the "Prize Song" from "Die Meistersinger," all by Wagner, were among the "request numbers" which com-

If possible, she was even more successful on this occasion than on any previous one. She sang superbly and acted both roles as though she had appeared in them many times. Without doubt, Miss Roselle has been one of the big factors in making this season at Ravinia a memorable one. The young artist was well seconded in "Pagliacci" by Kingston, Danise, Marr and Paltrinieri and in the Nile Scene by Falco, Kingston, Ballester and Rothier. Papi conducted.

"MARTHA," THURSDAY, AUGUST 17.

"Martha" was repeated, with Mario, Gentle, Harrold, Didur, Malatesta, with Hasselmans conducting.

"ELIXIR OF LOVE," FRIDAY, AUGUST 18.

Another repetition of the "Elixir of Love" brought back Pareto, Harrold, Falco, Ballester and Didur in roles in which they had already won the affection of the habitués of Ravinia. Papi conducted.

"ZAZA," SATURDAY, AUGUST 19.

The first performance of Leoncavallo's "Zaza" took place on Saturday night. Alice Gentle appeared in the title role. The performance of "Le Chemineau," as well as of "Zaza," are promised a lengthy review in these columns at the close of the season. The best reason for the delay is that Miss Gentle well deserves more than a passing remark, as her delineation alone is worth a special report.

RENE DEVRIES.

prised a delightful program. Liszt's symphonic poem, "Les Preludes," completed the evening's music and incidentally the last concert of a most successful season.

Mr. Van Hoogstraten and his men were greeted with rounds of applause during the evening, and after the close of the concert there were cheers and a veritable blizzard of straw mats hurled into the air by enthusiastic listeners. It was a memorable night for those present, and more particularly for the participants in the program.

## An Appeal for Pay for Musicians

J. Virginia Bornstein, the Atlantic City correspondent of the MUSICAL COURIER, recently sent the following letter to the editor of one of the Atlantic City daily papers, which was printed in part as follows:

Editor of Gazette-Review:

An appeal is ever made for musicians to give their services free for the cause of charity. Every one knows the kind-heartedness and generosity of musicians and vocalists in responding to appeals for their charity, and also that in some cases these are accorded to for purposes of free advertisement. On this latter account many people do not hesitate to commend the services of lesser known artists. This is perfectly right as far as it goes, but why should musicians or vocalists whose services have a recognized price be expected to give their services free when they have an admittedly enhanced value? In war time this class of musical service was another matter. It was gladly given for patriotic reasons and for love of the boys who had sacrificed themselves.

The price of every other service has advanced, and if a useful value be added to the aesthetic side of music it is an assured fact that it should command its price accordingly. Does the public consider the years of sacrifice the artists devote to achieve their special gifts?

They why should the artist not be recompensed for services? Of course we have very many so-called musicians and vocalists who feel well paid with "I thank you" for their services. If this branch of art is lightly undertaken the chances of getting beneficial music are lessened and the musical profession is again cheapened. A proper cooperation would encourage artists to receive a recognized price for their services.

## Dalcroze Society of America Formed

The Dalcroze Society of America has been organized with M. Eugene Ysaye as president, Mrs. George Draper as secretary and Mrs. Carlos Salzedo treasurer. The eurhythmics of Jacques Dalcroze are widely known. The object of the method is "to create by the help of rhythm a rapid and regular current of communication between the mind, which conceives; the brain, which commands; the nerves, which transmit; and the muscles, which execute." The first efforts were in connection with the training of students of music, but since then it has had a wider application. The aims of the Dalcroze Society include the spreading of the knowledge and practice of Dalcroze Eurhythmics in America and bringing M. Jacques Dalcroze to America for lecture demonstrations.

## Cara Matthews Garrett Closes Normal Class

Cara Matthews Garrett, normal teacher of the Dunning System of Improved Music Study, has just closed her normal class in San Diego, Cal. This class was held under the auspices of the Mission Hills School of Music of San Diego, of which E. Alice Holman is director. Miss Holman has announced that Miss Garrett will remain in San Diego to teach the primary work in the institution and also conduct another normal class, opening on September 5. Later she will have classes in Phoenix, Ariz., and neighboring states.

## Gerhardt Spending Vacation at Saranac

Elena Gerhardt, who recently returned from Europe, has gone to Upper Saranac to spend the latter part of her vacation before she opens her concert tour in the fall.

Among the dates booked for the lieder singer by her manager, Daniel Mayer, are orchestral appearances with



McCLURG MILLER,

who, beginning in September, will teach four days each week in Pittsburgh, one day in Connellsville and one day in Uniontown. Among the well known artists from Mr. Miller's studios who are prominently before the public mention might be made of Jomer Jones, baritone of the Uniontown Presbyterian Church; George Walker, tenor, of Pittsburgh; Loreen McCormick, soprano of the Connellsville Methodist Church; Margaret Dull, soprano of the Connellsville Christian Church; Mrs. R. C. Barton, mezzo soprano, of Pittsburgh, and Ralph Banks, baritone, of Pittsburgh. Mr. Miller is spending the summer in New York.

the Minneapolis and Cincinnati orchestras and recitals in New York, Chicago, Des Moines, Pittsburgh, Peoria and Indianapolis.

Miss Gerhardt's Indianapolis engagement is her third there within a year. She sang there last November and was so well received that she was immediately engaged for a return concert in February. After this second recital J. K. Frenzel, the local manager, wrote Mr. Mayer: "In my forty-nine years' experience with vocal concert artists I have never been quite so overwhelmingly impressed as I was at the singing of Miss Gerhardt last Monday evening. It was simply an experience beyond words of expression to do it adequate justice. When it comes to lieder singing Miss Gerhardt is in a class by herself." The soprano's re-engagement for the coming season was the result.



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## SECOND DONAUESCHINGEN FESTIVAL PROVES A DELIGHTFUL AFFAIR

(Continued from page 5)

of the "Neue Musikzeitung" they make their personal avowals—often more informative than they think.

Says one—Richard Zoellner (age twenty-six)—hitherto unknown except to a very narrow circle of friends: "I live with my wife in Berchtesgaden, almost wholly as a creative artist ('als Schaffender'), heart and eye exposed to the impressions of sublime nature." His composition, a clarinet quintet, betrays neither the "creative artist" nor the sublimity of nature. Of Rudolph Dinkel, age twenty-seven, one learns that he is the son of a workingman, and that a tyrannical bureaucracy conspires against his success by letting him teach public school some fifty miles from Heidelberg. His contribution to the festival is a "Fuga Grotesca" that turned out to be grotesquely tame. (Its motto is a citation from Nietzsche.)

"Les extrêmes se touchent." Hans Jürgen von der Wense, son of a Prussian army officer, a genuine Junker "blood," monocled, is proud to state that he has had no musical training of any sort. What he did study was flying and astronomy (related subjects since the days of Icarus). He is working on a "Weather History of the Universe" and an "Earthquake Catalogue." The influence of the latter on his music is strong: it is the last word in violence. His texts range from the Edda to Calderon (from the "Atlas of Poetry"?). The stark majesty of the Norse epic and the banality of the cabaret are side by side in these essays of amateur (with a touch of genius). His music is as "left" as his ancestry is "right." Les extrêmes se touchent.

The autobiographical revelations of Bernard van Dieren, a Dutchman living in England but avowedly devoted to German music and German theory, and his own analysis of his string quartet fill three and a half columns of the magazine. It speaks of a strong and consistent opposition of the English press against van Dieren's art (a revelation that will surprise especially the English press). The quartet itself reveals a deeply speculative mind. Every movement is a laboratory experiment. In the first he manages a chemical fusion of four "thematically and rhythmically independent voices" so thoroughly that it would require a musical chemist to recognize them.

Comment of a native auditor behind us: "Music for Hottentots, but not for Germans." Thus are we misunderstood.

### THREE IN ONE.

A confession: three of the compositions played at this festival I don't remember at all—a "trio sonata," by Herman Grabner (of Heidelberg); a quintet for strings and wind, by Max Butting (of Berlin), and a quartet by Fidelio F. Finke (of Prague). Their several thematic ingredients might, as far as I am concerned, be exchanged ad lib without doing violence to their "style." It is true that the analysis of Grabner's work, lying before me, speaks of the "deep chasm depths" from which the first theme rises painfully ("sich emporwühlt") and of a mighty "rising up" ("Sichaufhäumen") of the same theme, of a struggle between the first and second theme until the first, "redeemed and cleansed by the second," asserts itself victoriously at last—but of all that I remember nothing. Probably it's my fault, probably there was too much music within three days.

Of Reinhold Laqua's unimportant clarinet sonata I shall not speak at all, nor of Edmund Schröter's songs (Michaelangelo poems) only to say that they are very beautiful, of noble sentiment and sonority, but neither very new nor especially powerful.

### THE HARVEST OF THE FESTIVAL.

What remains? Three items—Ernst Krenk's "Symphonic Music" for solo instruments; a sextet (clarinet, strings and piano) by Felix Petyrek, and two works of Paul Hindemith at the end. The harvest of the festival.

Everybody seems agreed that Krenk is a genius; at any rate, one of the strongest talents among the youngsters today. He is barely twenty-two and has reached his twenty-second opus (including two symphonies). Both he and Petyrek are pupils of Schreker (but the spiritual father of these young men is Schönberg—or Stravinsky).

This "symphonic music" is an antidote to the modern symphony. Nine instruments, one of each kind, not more. Polyphony throughout. No "fillers," no "atmosphere,"—no tremolo.

Can it be done? The effectiveness of this work is not continuous. There are holes—moments of embarrassment—due, perhaps, to unbalanced sonorities (why only "single" strings?). At other times it is eminently convincing. Unity of content saves the form. Rhythmic energy replaces mere dynamics. Plastic motives appear and reappear; a fugato drives the allegro to an exciting close. Nor is the adagio devoid of "Stimmung," despite a positively masterly avoidance of consonance. But generally a lack of "espressivo" is the chief characteristic of this "expressionistic" music. Our youth is afraid of its own sentimentality.

Petyrek is different. Although already tagged as a master of the grotesque ("Viennafied" Stravinsky) he goes in for cantilena and sentiment, even for drama—in his sextet. It is a nature symphony in one movement, a mountain

melody with variations; a beautiful fusion of modern dissonance and consonant harmony, on a polyphonic basis. A work of remarkable formal unity and finish. At times a little too "picturesque," perhaps, too dangerously near program music, but eminently musical and efficient in its emotional appeal.

### THE ENFANT TERRIBLE OF THE FESTIVAL.

Hindemith is the "Bad Boy" among the Germans. The fellow who delights in making people squirm. But his intellectual vagabondage is genuine. It is the overflowing of youthful spirits; sincere even where heavy and coarse. Everything he does has profile; and everything he does is intensely musicianly.

The song cycle, "Die junge Magd" (poem by Georg Trabi), which Hindemith contributed to this festival, is perhaps his best product so far. Concentrated ballad style in a definitely modern idiom. The accompaniment—string quartet, flute and clarinet—reminds one of Schönberg's "Pierrot Lunaire." Same kind of instrumental imagery, too. Plastic figures; mystically beautiful sounds; gruesomely beautiful symbols; gripping melodic declamation. Sincere emotion from first to last. A notable addition to musical literature.

More striking, if intrinsically less valuable, is Hindemith's "Chamber Music No. 1" for string quintet, wind instruments (including trumpet), piano, harmonium and percussion. In reality a dance suite. Cacophonous German Bizet. Mondaine milieu; not without sentimentality in the

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An Interesting Series Beginning  
**SEPTEMBER 7**

slow movement. The last movement comes nearer to futuristic practice than anything I have heard. This piece, entitled "1921," is cacophonized "jazz" of unheard brutality and gruesome cynicism, executed with astonishing polyphonic mastery. A cynic's mirror of modern Germany—Berlin, to be more exact—that ought to make them blush. There was some protest, but the applause was overwhelming.

### WAS IT WORTH WHILE?

Do four good compositions justify a music festival? (Some people think nothing can justify music festivals.) But I say, yes! People forget: if all the real works produced during the past century were distributed by fours, how many festivals would they make? Four good compositions at one festival means success.

And the rest. Dung. Dung upon which the higher product feeds.

Outwardly, too, it was a success. Literally every seat in the festival hall (a Y. M. C. A. with a railroad station exterior) was taken at every one of the concerts. Many nations were represented, and every part of Germany. The "educated" natives were out in full force. Berlin, Vienna, Frankfurt, London and New York sent representatives of their press.

### THE ARTISTS.

A word for the artists. The performances were highly respectable throughout and at times surprisingly beautiful.

No young composer, surely, could wish a more ideal exponent for his songs than Tina Debüser, a young mezzo who has made a very special name for herself as a song interpreter during the last season. I doubt if there are five singers in Europe who could master the musical and emotional content of the Hindemith cycle as she did. In the Schröder songs, too, she poured out her rich and mutable voice in a golden flow of sound. Temperament is her middle name; assurance and a conscious charm determine her stage deportment. A winner.

Hermann Weil, long of the Metropolitan, now of the Vienna Opera, put all the heftiness of voice and manner of which he is capable into the Wense songs—a none too grateful task. His artistry needs no praise from me.

Two string quartets—the Zika Quartet from Bohemia, and the Amar Quartet, of Frankfurt (in which Hindemith plays the viola)—divided the various chamber music jobs between them. The former excels in temperament, the latter in beauty of tone. Both have their futures before them. Together with the Karlsruhe wind instrument group they made up the chamber orchestras required for the Krenk and Hindemith works, both conducted by Hermann Scherchen, the new conductor of the Museum concerts in Frankfurt, with a devotion and comprehension that deserve very special praise. Scherchen is one of the most progressive conductors in Germany, and he combines with his progressiveness absolute professional efficiency and enormous emotional capacity. A boon to Germany's musical youth!

### THE FINALE.

The life of the party was the Prince. The entire family—Prince, Princess, heir-apparent and the younger son (not to forget the very charming, very pretty young princesses)—were the center of the audience at every concert. The Prince, as patron, held an official reception on the eve of the festival, and after the last concert the palace gates swung open to the artists and guests for the most deliciously staged farewell.

A moonlit night. The palace gardens by the Danube wrapped in a fairy light. A festive punch raises all spirits to the utmost receptivity. Suddenly bands of tiny elves dash from behind bush and tree and dance—dance to the "Petits riens" of Mozart, played by strings hidden in the boughs of aged trees! Artists, musicians, everyone is transported to fairyland—the simplicity and charm of the performance surpasses the machinations of a regisseur.

Sequente: Speeches of thanks, touching farewells; full-throated cheers for "Durchlaucht." One rubs one's eyes: twentieth century? Republic? Not possible.

### BACK IN THE MIDDLE AGES.

Strong, strong is the fascination of the past. The rare old primitives in the princely gallery (Groenevelt, Meister von Messkirch, Lucas Cranach, the older Holbein, etc., etc.); the priceless literary treasures of the "court" library ("Nibelungen" manuscript, "Parsifal" manuscript, tenth century missals rubbing edges with imperial patents to the Fürstenberg family, a thousand years old)—these are symbols of the continuity of which I spoke. Strong monarchistic briefs.

Leaning over the manuscripts of Gregorian chants I noticed a monk—a Benedictine father with a remarkably spiritualized countenance. He hummed the old melodies from the original notations as though they were tonic solfa. It turned out to be Father Johner, a famous scholar of liturgic chant, from the Benedictine monastery of Beuron in the Danube valley just to the South.

A friendly auto took us there next day.

An unforgettable day. Beuron, they say, is the only place in Germany where the old Gregorian chants may be heard in their purity. We attended vespers. What concentration, peace, spiritual refreshment in this daily hour of meditation! What a boon to the human spirit that toils. And those chants, ancient melodies, sung by some fifty monks: a unison which any harmony would defile! What solemnity, what dignity in this ceremony of brotherhood (of which Wagner's "Parsifal" is a mere chromo print). We were back—not in the tenth century this time but in the twelfth. The fascination of the past!

This vesper service at the end and the Schubert Mass at the beginning! Were they not, after all, the biggest things in this festival?

A motor (twentieth century, dernier cri) sped me up the Danube valley, past ancient castles, back to Donaueschingen, back to my Black Forest retreat. Again the buff and red villages in the evening glow; again the greens, the myriad shades of soothing greens.

This triangle in the bend of the Rhine, with the Alps to the south and Vosges to the west! This surely is one of the most blessedly beautiful regions in Germany and one of the loveliest in the world. If I hope that Donaueschingen will have many festivals in the future, my reason, with due regard to my enthusiasm for modern music, is the ineffable peace of these hillside slopes. CÉSAR SAERCHINGER.

### Menth Opens Season at Rochester

Herma Menth, pianist, will open her season on September 10 in Rochester, N. Y., at the new Eastman Theater, being the first keyboard artist engaged as soloist with the orchestra there. This engagement was made by special arrangement with the Betty Tiltonson Concert Bureau. Mme. Menth will play the Tchaikowsky concerto. From there she will go to Ohio for several concerts.

## French Pianist

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## Activities at the Haywood Studios

Robert Phillips, boy soprano, gave a group of songs for the students of the Haywood Studio on Friday, July 28. On August 3 he sang at the State Normal School, West Chester, Pa., under the direction of Dr. Hollis Damm. Master Phillips was scheduled to appear as one of the artists at the Asheville Music Festival at Asheville, N. C., on August 12.

Ethel Wright Fuson, mezzo contralto, and Thomas Fuson, tenor, gave a joint recital at Ord, Neb., on July 18, and on July 19 at Myra Valley, Neb. They sang at Central City, Neb., on July 26, under the auspices of the Business Men's Club.

Marjorie Suiter, soprano, gave a program at Holderness, N. H., on July 30. Irene Wilder, contralto, gave a program at Burlington, Vt., on August 8.

## Business Men Pay Tribute to Matzenauer

As the appended letter to Arthur Judson, manager of Margaret Matzenauer, speaks for itself, no further comment is necessary:

Mr. Arthur Judson, Pennsylvania Bldg., Philadelphia, Pa.

Dear Sir:

On behalf of the Indianapolis Association of Credit Men I want to express the sincere appreciation of the entire convention for the

wonderful concert given us by Mme. Matzenauer. She has long been accustomed to the plaudits of brilliant assemblages all over the world; however, it might be considered a little extra compliment to her to know that fifteen hundred serious minded business men not only enjoyed her wonderful singing, but understood and thoroughly appreciated her great art.

The unanimous opinion was that never in the history of the twenty-two conventions of the National Association of Credit Men has there been an entertainment program of such character as that afforded us by Mme. Matzenauer and we would like her to know this. Assuring you of our appreciation of your kindly offices in this matter, I am,

Very respectfully yours,

(Signed) ROBT. O. BONNER.

## Paulo Gruppe and Wife Engaged for French Concerts

Paulo Gruppe, cellist, and his wife, Camille Plasschaert, violinist, have been engaged as soloists and chamber music players for the summer concerts at Fontainebleau and also for several of the concerts at the Conservatoire Americain. Some of the works scheduled are the Ravel Quartet, with the composer present, and the quartets by Francis Bousquet and Aime Steck, first and second Grand Prix de Rome, also with composers present. On July 20 Mr. Gruppe played the Lalo concerto, and on August 20 he was scheduled for the Saint-Saëns concerto. August 9 he played at a musicale given at the summer home of Mme. Polack Van Goens, widow of the cellist, Van Goens.

## American Operas Increased

(By Telegraph)

August 21, 1922.

To the Musical Courier:

Six mornings of American Operas may be raised to twelve and will be presented at Playhouse twice a month from November. Bolm probably engaged by Chicago Civic Opera for ballet.

(Signed) RENE DEVRIES.

## Three Fall Engagements for Schofield

October 16 and 17 Edgar Schofield will sing in Hespeler and Preston, Canada. October 20 he is booked for Syracuse, N. Y., where he is appearing in the series of concerts given by the Salon Musical.

## Gladice Morisson Fond of Golf

Gladice Morisson, who is spending the summer at Long Beach, L. I., is an almost daily player on the Salisbury Golf Links.

## Dr. Lulek Returns from Fishing Trip

Dr. Fery Lulek has returned to Chicago after an enjoyable fishing trip in Canada.



INTERESTING VIEWS OF DONAUESCHINGEN AND SNAPSHOTS TAKEN DURING THE SECOND MUSIC FESTIVAL THERE

1.—THE COMPOSERS WHOSE WORKS WERE PERFORMED—Left to right (front row): Richard Zoellner, Hans Jürgen von der Wense, Paul Hindemith, Ernst Krenck, Bernard van Dieren; (back row): Felix Petyrek, Hermann Grabner, Max Butting.

2.—INTERMISSION—(1) Prince of Fürstenberg, (2) the Princess, (3) Mme. Ferruccio Busoni, guest of honor, (4) Heinrich Burkhard, musical director to the Prince and organizer of the festival, (5) H. W. Draber, organizer of the Zürich festival, (6) Prof. Karl Schron, MUSICAL COURIER correspondent at Karlsruhe, (7) César Saerchinger, representative of the MUSICAL COURIER.

3.—THE PRINCE GREETES TINA DEBUSER, mezzo soprano, the only female participant.

4.—THE CHAMBER ORCHESTRA OF THE DONAUESCHINGEN FESTIVAL—Hermann Scherchen, the conductor, is marked with a cross; in front of him is Hindemith; to the left of Hindemith is Concertmaster Amor.

5.—THE PALACE OF THE PRINCE OF FÜRSTENBERG AT DONAUESCHINGEN (patron of the festival).

6.—A CASUAL GROUP—Left to right: (1) Prince Max Egon, the heir-apparent; (2) P. Melichar, Viennese composer; (3) Michael Balling, musical director of Darmstadt; (4) the Prince; (5) Musical Director Burkhard; (6) Dr. Eduard Johne, chief librarian; (7) Prince Max of Fürstenberg.

7.—THE "RICHARD STRAUSS PLATZ"—The old tree in the Palace Gardens in which at Strauss' suggestion the musicians played Mozart's "Kleine Nachtmusik" at the first festival.

8.—EXAMINING THE TREASURES OF THE LIBRARY—César Saerchinger surrounded by a group of bibliophiles. (At the extreme right, Steffi Geyer, violinist, and her husband, Schultze, the Swiss composer.)

9.—ABOUT TO TAKE THE DANUBE DIP—(a historical ceremony at the Danube spring). Left to right: Felix Petyrek, composer; Dr. H. Leichtentritt, Berlin critic and composer; M. H. Hanson, the New York manager; P. Kassisoglu, the Rumanian pianist; Tina Debuser, soprano; H. W. Draber; Hermann Weil, baritone; Wilhelm Gross, Viennese composer; Wilh. Schwab; R. Schulz-Dornburg, musical director of Bochum; Joseph Szegedi, the Hungarian violinist. (Photo by C. Saerchinger.)

10.—A VIEW OF DONAUESCHINGEN, THE GERMAN PITTSFIELD.



## SUMMER DIRECTORY

**A**

Adler, Clarence ..... Lynn, Mass.  
 Akimoff, Alexander ..... Merriewood Park, N. Y.  
 Alda, Frances ..... Europe  
 Aldrich, Florence ..... Lake Champlain, N. Y.  
 Althouse, Paul ..... Australia  
 Arden, Cecil ..... Europe  
 Arena, F. X. ..... Portland, Ore.  
 Auer, Leopold ..... Europe  
 Axman, Gladys ..... Europe

**B**

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 Backer, Emil D. ..... New Uim, Minn.  
 Balaban, Eva ..... Europe  
 Bang-Hoehn, Maia ..... Scotia, N. Y.  
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 Barker, Mary E. ..... Europe  
 Barlik, Otokar ..... Prague, Czech-Slovakia  
 Bauer, Harold ..... Europe  
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 Bergolio, Mabel Phipps ..... Provincetown, Mass.  
 Bermudes, Ernesto ..... Kew Gardens, N. Y.  
 Besler, "Miss Bobby" ..... Europe  
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 Britt, Horace ..... Woodstock, N. Y.  
 Brokaw, Ralph ..... Rosendale, N. Y.  
 Brown, Eddy ..... Norrie, Colo.  
 Brown, Mary Houghton ..... Europe  
 Butler, H. L. ..... Lawrence, Kansas  
 Buzzi-Pecchi, G. ..... Europe  
 Byrd, Winifred ..... Greenwich, Conn.

**C**

Calve, Emma ..... Europe  
 Campbell, Gordon ..... Europe  
 Campbell, James, Jr. ..... Hollywood, Cal.  
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 Carri, F. and H. ..... Nantucket, Mass.  
 Casoli, G. H. ..... Bridgeport, Conn.  
 Casini, Gutia ..... Dresden, Germany  
 Cathcart, Jane R. ..... Lake George, N. Y.  
 Caves, David, Jr. ..... Kennebunk Beach, Me.  
 Cavelle, Erna ..... Dixville Notch, N. H.  
 Charnies, Mario ..... Ravinia Park, Ill.  
 Chapman, Mr. and Mrs. William Rogers ..... Shelburne, N. H.  
 Cherniavsky Trio ..... Europe

# MARIE NOVELLO

Welsh Pianist



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 BANGOR, October 7 and PORTLAND, October 11  
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 Damroch, Walter ..... Bar Harbor, Me.  
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 De Kyster, Marie ..... R. I.  
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 Duval, J. H. ..... Paris, France  
 Dux, Claire ..... Chicago, Ill.

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 Federlein, G. H. ..... Lake Bonaparte, N. Y.  
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 Fife, William D. ..... New Glasgow, N. S., Canada  
 Figue, Carl ..... Sterling Forest, N. Y.  
 Figue, Katherine Noah ..... Sterling Forest, N. Y.  
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 Fischer, Adelaide ..... Lake Bonaparte, N. Y.  
 Fischer, Elia ..... Hawthorne, N. Y.  
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 Friedberg, Carl ..... Europe  
 Frisca, Alice ..... San Francisco, Cal.

**G**

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 Gade, Rudolph ..... Europe  
 Garden, Mary ..... Europe  
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 Josten, Werner ..... Blue Hill, Me.  
 Jung, Rudolf ..... Spiez, Switzerland

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 Kriens, Christiaan ..... Meredith, N. H.

Kruse, Leone ..... Scranton, Pa.  
 Kuna, Vada Dilling ..... Lumberville, Pa.

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 La Motte, Georgette ..... Paris, France  
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 Mannes, Clara ..... Europe  
 Mannes, David ..... Europe  
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 Mix, Emil ..... Ashbury Park, N. J.  
 Morgana, Nina ..... Lake Luzerne, N. Y.  
 Moore, Hazel ..... Conway, N. H.  
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 Morrison, Gladice ..... Long Beach, L. I.  
 Muel, Alice Garrigue ..... Averill, Vt.  
 Mukis, May ..... Europe  
 Muzio, Claudia ..... Milan, Italy  
 Myer, Edmund ..... Seattle, Wash.

**N**

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 Naumberg, E. ..... Roslyn, L. I.  
 Neill, Amy ..... Europe  
 Nevir, Olive ..... Cape May, N. J.  
 New York Trio ..... Lynn, Mass.  
 Nicolay, Constantin ..... Paris, France  
 Niemack, Ilsa ..... Europe  
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 Nielsen, Per ..... Christiania, Norway  
 Niessen-Stone, Matja ..... Berlin, Germany  
 Noble, T. Tertius ..... England  
 Norbert Trio ..... Georgetown, Conn.  
 Northrop, Grace ..... San Francisco, Cal.  
 Novello, Marie ..... London, England  
 Nyiregyhazi, Erwin ..... West Kill, N. Y.

**O**

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 Oberhoffer, Emil ..... Savage, Minn.  
 Onelli, Enrichetta ..... Chatham Center, N. Y.  
 Osgood, Harry O. ..... Europe  
 Otis, Florence ..... Clinton, Conn.

**P**

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## THE SECRETS of SVENGALI

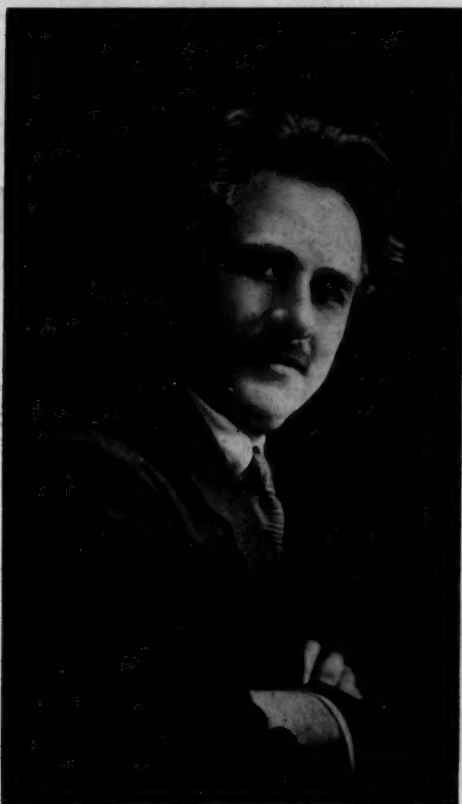
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 NEW YORK





WACŁAW KOCHANSKI.

who came to the United States in January, 1921, and made his first appearance in Chicago on April 12 of the same year in Kimball Hall. The public, as well as the critics of that city, recognized that his reputation as a solo violinist and his successes in the European capitals were well deserved. A characteristic noted by all the critics is the charming individuality of Mr. Kochanski's playing, the poetic warmth of feeling, the refined and sincere musical expression and the superb technic. Mr. Kochanski is "without doubt the greatest Polish violinist," wrote Dr. Chybinski in the Polish World—a very high tribute to a very modest man. He is now under the exclusive management of Samuel Selwitz of Chicago.

Pattison, Lee ..... Australia  
 Peirce, John W. .... West Newbury, Mass.  
 Percy, Richard T. .... Litchfield, Conn.  
 Persinger, Louis ..... Mill Valley, Cal.  
 Peterson, May ..... Portland, Ore.  
 Piechi, Italo ..... Cincinnati, Ohio  
 Phillips, J. Campbell ..... Lake Placid, N. Y.  
 Phillips, Martha ..... Lake Placid, N. Y.  
 Polacco, Giorgio ..... Milan, Italy  
 Ponnelle, Ross ..... Branford, Conn.  
 Potter, Harrison ..... Europe  
 Potter, Marguerite ..... Chenango, N. Y.  
 Press, Joseph ..... Paris, France  
 Prokofiev ..... Europe

Qualle, Elizabeth ..... Salisbury, Conn.

Rains, Leon ..... Schroon Lake, N. Y.  
 Raisa, Rosa ..... Europe  
 Ray, Ruth ..... Chicago, Ill.  
 Regneaux, Joseph ..... Raymond, Me.  
 Reimers, Paul ..... Europe  
 Reimherr, George ..... Merriewold Park, N. Y.  
 Reuter, Rudolph ..... Berlin, Germany  
 Reynolds, Eleanor ..... Naples, Europe  
 Riegger, Neira ..... Perry, N. Y.  
 Riesberg, F. W. .... Norwich, N. Y.  
 Riker, Mr. and Mrs. Franklin ..... Adirondack Mountains  
 Rimini, Giacomo ..... Europe  
 Ringling, Robert ..... Chicago, Ill.  
 Rio, Anita ..... Lyme, Conn.  
 Roberts, Gray ..... St. Louis, Mo.  
 Roeder, Carl M. .... North Conway, N. H.  
 Roselle, Anne ..... Highland Park, Ill.  
 Rothwell, Walter Henry ..... Europe  
 Roxas, Emilio A. .... North Long Branch, N. J.  
 Rubinstein, Erna ..... Europe  
 Rubinstein, Arthur ..... South America  
 Ruemmel, Marie ..... St. Louis, Mo.  
 Rymer, Dr. Cornelius ..... Tanneraville, N. Y.  
 Ryman, Paul ..... Atlanta, Ga.

Saenger, Oscar ..... Europe  
 Salmond, Felix ..... New Canaan, Conn.  
 Salzedo, Carlos ..... Seal Harbor, Me.  
 Saminsky, Lazar ..... Europe  
 Samoiloff, Lazar ..... St. Louis, Mo.  
 Samoranya, Margot ..... Lake Mappackeung, Me.  
 Sasoli, Ada ..... Europe  
 Schelling, Ernest ..... Switzerland  
 Schindler, Kurt ..... Europe  
 Schipa, Tito ..... Europe  
 Schmitz, E. Robert ..... Paris, France  
 Schnitzer, Germaine ..... Europe  
 Schofield, Edgar ..... Chatham Center, N. Y.  
 Schoen-Rene, Mme. .... Berlin, Germany  
 Schumann Heink, Mme. .... Garden City, L. I.  
 Scott, John Prindle ..... MacDonough, N. Y.  
 Scott, Antonio ..... Europe  
 Seagle, Oscar ..... Schroon Lake, N. Y.  
 Selinsky, Margarita ..... Silesian Mountains, Germany  
 Selinsky, Max ..... Kansas City, Mo.  
 Shattuck, Arthur ..... Cleveland, Ohio  
 Shepherd, Arthur ..... Merriewold Park, N. Y.  
 Sheppard, Edna ..... Europe  
 Shuk, Lajos ..... Europe  
 Siefert, John B. .... Atascadero, Cal.  
 Silbert, Rhea ..... Huntington, W. Va.  
 Silotti, Alexander ..... Europe  
 Simmons, Louis ..... Southampton, L. I.  
 Simmons, William ..... Woodstock, N. Y.  
 Sinding, Christian ..... Norway  
 Sinigalliano, A. .... Long Branch, N. J.  
 Sittig, Fred V. .... Stroudsburg, Pa.  
 Smith, Clair Eugenia ..... Paris, France  
 Smith, Ebelyn ..... Alton Bay, N. H.  
 Snyder, Mrs. F. H. .... St. Paul, Minn.  
 Sokoloff, Nikolai ..... Europe  
 Southwick, Frederick ..... Minneapolis, Minn.  
 Spalding, Albert ..... Europe  
 Spark, Estelle A. .... Lake Hopatcong, N. J.

Spiering, Theodore ..... Europe  
 Springer, Herman ..... Centennial, Wyo.  
 Spross, Charles Gilbert ..... Round Lake, N. Y.  
 Stanley, Helen ..... Twin Lakes, Canaan, Conn.  
 Stead, F. L. .... Alexandria, Minn.  
 Stewart, Allen R. .... Atlantic City, N. J.  
 Stock, Frederick ..... Europe  
 Stoebel, Emmeran ..... Lenox, Mass.  
 Stocess, Albert ..... Lake Winnepesaukee, N. H.  
 Stone, May ..... West Haven, Conn.  
 Stopak, Josef ..... Long Branch, N. J.  
 Stransky, Josef ..... Europe  
 Sundelius, Marie ..... Harrison, Me.  
 Sutor, Rose and Otilie ..... Europe  
 Sweet, Reginald L. .... Mill Neck, L. I.  
 Swayne, Wager ..... Paris, France  
 Sylva, Marguerite ..... Los Angeles, Cal.

Tas, Helen Teschner ..... Monterey, Mass.  
 Telmanyi, Emil ..... Europe  
 Thomas, John Charles ..... Europe  
 Thomas, Ralph ..... Europe  
 Thoraldsen, Agot L. .... Bottle Lake, Minn.  
 Thorne, William ..... Margaretville, N. Y.  
 Thunder, Henry Gordon ..... Atlantic City, N. J.  
 Tirindelli, Pier A. .... Rome, Italy  
 Todd, Marie Louise ..... Old Forge, N. Y.  
 Topping, Lila ..... Atlantic Highlands, N. J.  
 Traub, Irene ..... Europe  
 Truemann, E. E. .... Mount Clemens, Mich.  
 Truette, Everett L. .... Greenville, Me.  
 Turpin, H. B. .... Europe

Valeri, Delia M. .... Europe  
 Vanderpool, Fred ..... Asbury Park, N. J.  
 Van der Veer, Nevada ..... Lake George, N. Y.  
 Van Dresser, Marcia ..... Europe  
 Van Emden, Harriet ..... Europe  
 Van Gordon, Cyrena ..... Chicago, Ill.  
 Verlet, Alice ..... Paris, France  
 Vigna, Fecla ..... Europe  
 Visanska, Daniel ..... Old Forge, N. Y.  
 Von Doenhoff, Albert ..... Highmount, N. Y.  
 Von Klenner, Katharine Evans ..... Point Chautauqua, N. Y.

Ware, Harriet ..... Plainfield, N. J.  
 Wasserman, Herman ..... Goshen, Mass.  
 Weidig, Adolph ..... Spooner, Wis.  
 Wellerson, Mildred ..... Europe  
 Wells, John Barnes ..... Roxbury, N. Y.  
 Welsh, Grace ..... Boone, Iowa  
 Whitehill, Clarence ..... Manchester, Vt.  
 Whitney, Myron ..... Sandwich, Mass.  
 Willeke, Willem ..... South Blue Hill, Me.  
 Williams, Pariah ..... Europe  
 Wilson, Arthur ..... Merriewold Park, N. Y.  
 Wilson, Edna ..... Stamford, N. Y.  
 Wiaka, C. Mortimer ..... Bryant's Pond, Me.  
 Witherspoon, Herbert ..... Darien, Conn.  
 Wolf, Jacques ..... Hopewell Junction, N. Y.

Yost, Gaylord ..... Fayette, Ohio  
 Yon, Pietro A. .... Settimo Vittone, Italy  
 Yon, S. Constantino ..... Settimo Vittone, Italy  
 Ysaye, Eugene ..... Europe

Zendt, Marie Sidenius ..... Wilmette, Ill.

#### Progress of National Federation of Music Clubs During Past Year

The establishment of a monthly Official Bulletin of its own; effecting an affiliation with the Opera in Our Language Foundation for presenting American operas; securing co-operation between the National Federation of Music Clubs and the National Concert Managers' Association for their mutual benefit, and plans for the first all-American program at the next biennial festival in June, 1923, at Asheville, N. C., are some of the many fine things accomplished by the National Federation of Music Clubs during the past year, under the splendid direction of its president, Mrs. John F. Lyons.

With "confidence and co-operation" as a guiding slogan, Mrs. Lyons—a woman of sane, wholesome tendencies, rare executive ability and charming personality—has welded together into a perfect working whole all the component parts of this great organization, gaining spontaneous support from all parts of the country.

In regard to co-operation with the concert managers, Mrs. Lyons says: "Both music clubs and concert managers are working for the same thing—the musical development of our various communities. Both are interested in more music and better music for a greater number of people at more reasonable prices. And I want to make a plea to the concert managers to give our American artists their rightful recognition and opportunity! Then, too, many of our clubs would welcome some source where they might obtain reliable advice in this business of handling concerts. It seems to me that we can work out some system of co-operation between these organizations that would secure this advice and assistance."

Two other lines of endeavor which are now being worked out are: The biennial contests, State, district and national, in voice, violin and piano, which take place again this season, thus giving the young American artist his chance to be heard; and the prize competitions in various branches of musical composition which are interesting many American composers at this time. Foremost among these is the \$1,000 prize being offered by the Federation for a new form of music called the lyric dance drama, of which \$500 is for the libretto and \$500 for the musical setting. The latter competition is still open, but the libretto prize has just been won by Robert Francis Allen, of Coleraine, Mass., with his poem, "Pan in America" which has been pronounced very beautiful, and perfectly fulfills all requirements.

With practically all of the State organizations now in running order, more clubs being affiliated every week, and the fine plans for presenting at least two American operas in the American language, which work is in the hands of the directors of this department (Mrs. Archibald Freer and Mrs. Rockefeller McCormick), the outlook for a most progressive year and the best program yet given at a biennial festival is most encouraging.

#### Cecil Arden Enjoying Trip Abroad

After enjoying herself in Vienna to the full, Cecil Arden is now in Italy where she has settled down to good hard work. She is preparing some beautiful songs for next season's programs. According to the singer, when she arrived in Milan she encountered the striking conditions, which she found very exciting, but she says she was relieved when she left Milan for quieter surroundings. Miss Arden will return to America the latter part of September.



## IRENE CASTLE

### Dances and Fashions of 1923

All Dates Booked Until December 9 or Held on Options

A Few Options Will Be Released Through Inability to Secure Auditoriums on Dates Allotted

WIRE FOR SECOND OPTIONS

WIRE FOR DATES AFTER PITTSBURGH DECEMBER 9

TONY SARG'S MARIONETTES

DON QUIXOTE and UNCLE WIGGILY COMPANY

Scattering open dates from New York, October 1 to San Francisco, March 17, 1923. Open Pacific Northwest and en route to Winnipeg last of March or first of April. Wire for open dates.

RIP VAN WINKLE and CHILDREN'S HOUR COMPANY

Open dates South from New York to New Orleans and North to Central West to December 30, then Iowa, North and South Dakota, through Wisconsin East to New York. Wire for open dates.

Write for open dates for Roshanara, Arthur Shattuck (arrangement Margaret Rice), Elizabeth Gutman and Russian Balalaika Orchestra, John Finnegan and Pietro Yon, Barrere Ensemble during April, 1923 (by arrangement with George Engles), Olive Ellermun, Martha Phillips and Folk Song artists.

Management: ERNEST BRIGGS, Inc.  
 1400 Broadway, New York



## ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbia, Mo.—B. D. Gauntlett, director of the Conservatory of Music, Stephens College, gave a series of five piano recitals at the auditorium of the University of Missouri, June 30, July 7, 14, 21 and 28. He was assisted by Helen Richards, violinist. His programs were interesting and represented a tremendous amount of work. He included among his selections such things as Brahms' variations and fugue on a theme by Handel, the Chopin B minor sonata and the B flat minor sonata, four Chopin ballads, five Chopin etudes, the Mendelssohn-Liszt "On Wings of Song," Carpenter's "American Polonaise," Tchaikovsky's sonata in G, the Paganini-Liszt "La Campanella," the Bach-Busoni "Chaconne," the Liszt ballad in B minor, Debussy's prelude to the "Afternoon of the Faun," and the Wagner-Liszt "The Death of Isolde," and compositions by Josef Hoffman, MacDowell, Schumann, Philipp, Bach, Grieg, Moszkowski, Saint-Saëns and Rachmaninoff. Miss Richards' selections included a Handel sonata and numbers by Kreisler, Valdez, Ries, Schubert-Wilhemj and Viueuxtemp.

Connersville, Ind.—L. V. Hegwood, tenor, assisted in a musical program at Cambridge City, Ind., recently.

Mr. and Mrs. Charles Bacus, musical entertainers in vaudeville, gave the program for the local Kiwanis Club, July 27, at the McFarlan Hotel.

Edna Swanson Ver Haar, of the Chicago Opera, gave a recital here before a very large and enthusiastic audience on July 29.

A. A. Glockzin, supervisor of music in the public schools of the city, is spending some weeks with his family at Cavanaugh Lake and Willis, Mich.

Kryl and his band gave the last program of the local Chautauqua on August 1, before a capacity audience.

L. Maurice Lucas, prominent musician, is spending two weeks motoring through the States of Alabama and Georgia.

Rowena Rosendale Fruth, pianist, is enjoying a few weeks at popular northern Michigan resorts. A. A. G.

Indianapolis, Ind.—The Indianapolis Matinee Musical, the second oldest music club in the United States and originator of the name which has been so widely copied, has announced an unusually attractive program for the coming season. There will be two series of artists' concerts, one to be given by artists of international reputation, and the other to be presented by young American artists, three concerts being given in each group. These concerts will all be included in the membership tickets and will be open to the public on payment of a reasonable fee. Artists engaged are Sergei Prokofiev, Russian pianist-composer, January 19; Salzedo Harp Ensemble, January 29; Claire Dux, dramatic soprano of the Chicago Opera, October 20. These concerts will all be given at the Murat Theater. The young American artists engaged are the winners of the national contest held last year by the National Federation of Music Clubs; Devorah Nadworney, soprano; Herman Rosen, violinist; George Smith, baritone, and Enrique Ross, pianist. They will appear in November. On December 8 Richard Hale, baritone of New York, will give a recital, and in March, Rosetta Samuels French, pianist, and Mary Louise Gale, violinist of Evansville, Ind., will present a program. These will be given in the Masonic Temple as will also the twelve regular programs of the active members of the club on alternate Wednesdays throughout the season. On these programs there will be guest artists from other federated music clubs over the state. The club now has a membership of one thousand, in five classes—active, privileged, ensemble, professional and associate, and a dancing section is to be added this season. This section will give an out-of-doors pageant in May at the country home of the president, Mrs. Lafayette Page. The season will open in October with a president's reception at the John Herron Art Institute at which the Orloff Trio (Jean Orloff, violinist; Genevieve Hughel, cellist, and Leonora Coffin, pianist), members of the club, will give the program. Earnest Hesser, supervisor of music in the city schools, has been engaged to direct the choruses. Mrs. S. L. Kiser is the accompanist.

Indianapolis musicians are broadcasting musical programs from two radio broadcasting stations in Indianapolis, WLK and WOH. A recent Sunday evening program was given by members of the Mu Phi Epsilon honorary musical sorority; Julia Reyer, soprano; Katherine Clifford, violinist, and Grace Hutchings, pianist. G. H.

Kirkville, Mo.—(See letter on another page.)

Lewiston, Ida.—(See letter on another page.)

Lewiston, Me.—The Lewiston-Auburn branch of the Maine Music Festival enjoyed a day's outing at Shelburne, N. H., the estate of Director and Mrs. William R. Chapman, August 12. Mr. Chapman had sent a special invitation to the chorus and then he thought of all the other Maine choruses so he sent a "broadcast" to them all. They came from Bangor, from Wilton, from Berlin (N. H.), from Brunswick, from Fairfield and Waterville and from Portland. There were also especially hidden music lovers from other States who happened to be in the vicinity. Brooklyn, N. Y., had a large representation, New York another, and guests registered from Ohio, Long Island and Colorado. The Shelburne estate is one of the most beautiful places in New Hampshire and has a natural setting of "mountains round about," yet it sets upon a natural plateau at the base of Mt. Winthrop, and looks out over the valley to the gleaming Androscoggin River. There

are over a thousand acres in the estate and the walled-in grounds are magnificent. Until shortly after the outbreak of the World War, the place was owned by William K. Ashton, a German millionaire with a passion for bronzes and hammered statues of brass and wrought iron. His collection of porcelains was said to be one of the most remarkable in the possession of a private person. When Mr. Chapman took over the Shelburne estate, he acquired a houseful of wonderful things, for nearly everything in the house went with it. The place is not only a delight to the collector and the artist, but also to the musician as well. It is a place to dream dreams and to inspire the creative impulse.

The sweeping driveways come in through massive stone walls, built to last a thousand years and a day, past the porter's lodge and through the flower bordered roads to the house. Everywhere one sees sturdy old conifers imported from the Black Forest. The house is chained to the ground with great iron cables. The least little utilitarian nail or hasp in the whole establishment is patterned after the work of the smiths in feudal times. There are great barns and an immense laundry and many summer houses. Rustic bird houses are everywhere, and even flower boxes, when fashioned of humble wood, have a decorative effect through use of gnarled roots torn from the ground.

To many of the guests the estate was new, so a larger portion of the time was spent in going on personally conducted tours through the house and grounds. Mr. and Mrs. Chapman explained and revealed the delights of their lovely place admirably. One of the guests was Mrs. Edbert Kelley, of Fairfield, a charter member of the Maine Festival Chorus, who brought a birthday cake which she presented to Mrs. Chapman in honor of this twenty-sixth birthday of the festival. Luncheon was very informal and was served on one of the broad verandas, where a bas relief of the White Mountains is suspended from the ceiling. Some of the chorus leaders and members got together and perpetrated an original song to "Emma and William," which if not aesthetic was certainly ecstatic and evoked "wild" applause.

Exilia Blouin, one of Lewiston's fine contraltos, who has been a church singer for some time, booked to go on a concert tour this fall and winter with the Boston Lyceum School organization. Miss Blouin has a voice of wide range for a contralto, of great beauty and she sings with great artistry. L. N. F.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Menominee, Mich.—Roland Schroeder, violinist, a pupil of the Walter Larsen School of Green Bay, Wis., gave a fine recital at the D. A. R. Boys' Club on August 2. He was accompanied by Mrs. Curry Prescott, also of Menominee. His program included a de Beriot concerto, a Mozart sonata, "Hejre Kati" (Hubay), and shorter numbers by Goens, Kreisler, Massenet, Berger, Weigle, Elgar and Schumann. Mr. Schroeder leaves soon for Stuttgart, Germany, to study with Wentling, and will specialize on chamber music. A large audience heard his recital and he was very well received. B. G.

Miami, Fla.—One of the principal musical events of the midsummer season was the cantata, "Penitence, Pardon and Peace" (Mauder), which was presented by the White Temple Choir under the able direction of Charles Cushman. The first part of the program included solos by Gertrude Baker, organist; Margaret Bray, soprano; Amy Rice Davis, pianist, and Mrs. Marshall Philpitt, soprano. Solo parts in the cantata were taken by Helen Keeler, soprano; E. H. Kreiger, baritone, and Doris Conklin, contralto.

In the League Rooms of the Trinity Methodist Church an interesting program of James Whitcomb Riley's poems was given. Mrs. Rae Wolfe and Mrs. T. N. Gautier sang solos. A feature was the playing of a record made especially for Mrs. James M. Jackson by Riley.

Friends of Grace Porterfield Polk, composer, are gratified to hear that she is recovering from injuries sustained when thrown from her horse.

The pupils of Mrs. Thomas McAuliffe gave an excellent recital in her studio recently. The following participated in the program: Dorothy Bebinger, Mary C. McAuliffe, Virginia Cheatham, Alpha Bailey Milam and Marjorie Maynard.

Under the auspices of the Kindergarten Association, interesting programs are held every Saturday morning at the Fairfax Theater. On August 2 Edna Bodanes entertained with a group of Mana-Zucca's songs from "In Youngsterland."

Members of the White Temple Orchestra enjoyed a banquet at the Oriental Tea Gardens. The guests included about twenty musicians.

Corinne Faudel, brilliant young pianist and pupil of Mrs. L. B. Safford, Dona Watson, artist pupil of the Miami Conservatory, and Bertha Foster, founder and director of the Miami Conservatory, rendered a series of excellent programs for the radio, Metropolis station, this week.

Another radio concert of interest included vocal selections by Roger Clayton, baritone; Mrs. Charles Cushman, soprano; Mrs. Arthur Keene, soprano, and features by Alice Bate, pianist.

Missoula, Mont.—Dean Delass Smith, baritone, and Dr. Bateman, pianist, both of the University faculty, appeared in a joint recital at the University auditorium recently. Dr. Bateman's piano numbers were all of his own compositions. His "The Congo," taken from Vachel Lindsey's poem, was received with great enthusiasm. The songs given by Dean Smith were also of Dr. Bateman's own composition. The recital was one of the finest of the season. E. A.

Pulaski, Tenn.—Marguerite Adeline Cooper has accepted the position of director of the violin department at Martin College. Miss Cooper has studied under Max-

(Continued on page 44)

## OBITUARY

## Genevieve Ward

Word was received in this country this past week that Genevieve Ward, the American tragedienne, had died in London. She was born in New York City, March 27, 1838, the daughter of Samuel Ward and grand-daughter of Gideon Lee.

This artist began her career as a singer, making her first appearance in Paine's opera, "Stella di Napoli," under the stage name of Madame Ginevra Guerrabella. For several seasons she sang in Italy and France, later making her London debut in concerts. She returned to America in 1862 where she made her debut as Violetta in "La Traviata." The following season she appeared in Cuba. While there she had an attack of diphtheria which impaired her voice, thus ending her operatic career. In 1873 she returned to England where from that time on she was considered one of the greatest actresses. Her career in this art is well known. In 1921, on her birthday, King George conferred upon her the Order of Dame Commander in the British Empire.

## Louis Koemmenich

Louis Koemmenich, the well known conductor, who was found dead in his New York apartment on August 14, was born in Elberfeld, Germany, on October 4, 1866. A pupil of Anton Krause at Barmen, as a youth, he also studied with Franz Kullak, W. Pfeiffer, A. Hollander and W. Tappert at Kullak's Academy, Berlin. In 1890 Mr. Koemmenich came to America and had since then acted as conductor of a number of choral societies, among them: the Brooklyn Choral Union, the Young Men's Choral Society of New York, the New York Oratorio Society (from 1912-1917), the Mendelssohn Glee Club, the Beethoven Society and the New Choral Society of New York, besides conducting at the German Theater, Philadelphia, some eleven or twelve years ago.

Mr. Koemmenich directed the first New York performance of Otto Taubmann's "Eine deutsche Messe," Georg Schumann's "Ruth," and Enrico Bossi's "Jeanne d'Arc." He composed a number of songs and choruses, which were published by Schirmer, Hug & Co., and F. E. Leuckart, Leipzig. Last fall he toured with the "Aphrodite" company.

## Claes G. Lind

Claes Gustave Wilhelm Lind, a brother of the famous Jenny Lind, died August 12 at the Margaret Court apartments, 392 East Fourth Street, Brooklyn, where he had been employed as janitor for five years. When he was born, in 1849, his sister had left home and was touring in concert. Then by the time Claes had grown up and had come to this country, Jenny had married and settled in London, where she died in 1887. At one time, when Lind was living in Georgia, he prepared for a trip North to hear his sister sing, but was injured in an explosion and was unable to go. Consequently he never saw or heard his world-famous sister. However, he was very proud of her and often talked of her. He spoke especially of her generosity to the folks at home. He died at the age of seventy-three.

## Cyrus Sidney Moors

Cyrus Sidney Moors, known as the oldest choir singer, passed away at his home at Marlboro, N. H., at the age of ninety. Born in Jaffrey, N. H., on July 5, 1832, he was educated in the public schools there and in Marlboro, and during his lifetime he was engaged in many and various activities, ranging from carpentry to choir leader. He was a station agent for twenty-eight years, and in the livery and grain business for twenty-seven years. He had held many town offices, including deputy sheriff for sixteen years, and was a member of the State Legislature. With all of these duties he sang in the Congregational Church choir for seventy-five years and was leader for sixty-two years. His clear, resonant tenor voice, his faith and energy, will be missed in that community.

## Mrs. William Thorne Matthews

Lillian Schiffer Matthews, wife of William Thorne Matthews, died August 21 at her home, 309 West Ninety-third street, of a complication of diseases. She was born in Albany, the daughter of Charles F. and Elizabeth L. Schiffer. She was a member of the Rubinstein, Verdi and other clubs. She leaves a husband and a brother, W. H. Schiffer, of Floral Park, L. I. Funeral services were held at the home on Monday evening and the body was taken to Albany on Tuesday for burial.

## Felipe Pedrell

Barcelona, August 21.—Señor Felipe Pedrell, the composer, died here today as a result of uremia and general physical debility. Señor Pedrell was eighty-one years old. He came into notice as a composer in 1874. He also attained high rank as a musical editor and historian of music, serving as professor of musical history and esthetics at the Royal Conservatory in Madrid since 1894. His operas included "Quasimodo," "Cleopatra" and "Mazeppa."

## Park Benjamin

Park Benjamin, well known as a patent lawyer, naval expert and scientist, died of heart disease on August 21, at his country home at Shippan Point, near Stamford, Conn. He was seventy-three years old and is survived by five children, among them Mrs. Enrico Caruso, who is at present spending the summer in Italy.

## Mrs. Ada Elizabeth Brues

Mrs. Ada Elizabeth Brues, mother of William Armstrong, well known in the musical world and who at various times has written special articles for the MUSICAL COURIER, died on August 10, following a severe illness of six weeks, although she had been an invalid for several years. She was buried at Kenaiso.



## "Have You Heard Cameron McLean Sing Annie Laurie?"

CAMERON McLEAN  
Scottish Baritone

CHICAGO CONCERT  
Edgewater Beach Hotel  
Sunday Eve., Sept. 3rd

MGT: W. H. C. BURNETT  
626 Ford Bldg., Detroit, Mich.



## ALL MUNICH IS INTERESTED IN OPERATIC FESTIVAL

Despite Attractions, Many Visitors Are Avoiding City Because of Excessive Charges—Latest Stage Technic—Lights—Bayreuth and Rain—A Good Band—Bruno Walter Back—Americans Scarce

Munich, July 28.—"All Munich is on tiptoe in anticipation of the opening next Tuesday evening of the annual operatic festival. The hotels are overflowing with visitors of distinguished social and musical rank from all over the world and the performance of Wagner's 'Die Meistersinger,' with which the festival begins, promises to be of exceptional brilliance."

That's the sort of thing I should write if I were corresponding, say, for the Paris edition of the New York Herald. As a matter of fact, Munich is particularly dull at the present moment. I presume there will be quite a number of Americans here at one time or another during the festival, but the hotels are anything but overflowing with visitors, distinguished or undistinguished, especially the expensive hotels which the traveling German cannot afford to patronize, and quite rightly would not if he could.

Munich was too greedy, and the consequence is that visitors are giving it a wide berth this summer. With the dollar at 500 and over, it is not so much a matter of actual cost for Americans as it is of principle. The hotelier asks the American at least twice what the native traveler pays for his room. This would not be so bad if the city didn't demand no less than forty-five per cent. of the room price as "residence tax" and then, on top of that, charge so many hundred marks per week for "permission to remain" in the city; in other words, the stranger is taxed twice for the same thing, for it takes an official Bavarian brain to discover any difference between the two.

## LATEST STAGE TECHNIC.

Yesterday Technical Director Cook, of the New York Theater Guild, went out with me to have a look at the stage of the Prinzregenten Theater. They have just installed a magnificent new set of stage lights for use in the festival, and, through the courtesy of Ingenieur Gaisberg and Herr Scherer, the head electrician, we were shown how they are used. I am looking forward with much interest to seeing the new scenery for the "Ring" that has only been in use a year or so. The MUSICAL COURIER had a picture or two of it when it was new. The Germans have practically discarded wings, flies, and drops. They work with the great semi-circular backing piece, which they call "Rundhorizont," and use almost nothing but built pieces—rocks, trees, etc. The Rundhorizont, a huge expanse of canvas, sixty feet high and long enough to enclose the whole stage as it hangs from its semi-circular track overhead, is nothing new. They had them in the Prinzregenten Theater ten years ago, when I was taking a humble part in the festivals, but then they were painted for blue sky, clouds, etc. Now the great surface is merely colored a neutral light gray and everything done with lights.

## LIGHTS.

The mechanical equipment of the Prinzregenten Theater is imposing. Mr. Cook, whose first task, I understand, will be to prepare the technical end of the so-called Bayreuth tradition as far as the scenery is concerned. It is to be hoped that Siegfried and his mother will not be so unwise as to insist upon the old canvas walls and all that sort of thing. Papa Richard would have been the first to greet with enthusiasm the tremendous strides that have been made in the mechanical end of stage development and to have taken advantage of them.

## BAYREUTH AND RAIN.

One wonders if Bayreuth, when it opens again next year or the year after, will stick to the so-called Bayreuth tradition as far as the scenery is concerned. It is to be hoped that Siegfried and his mother will not be so unwise as to insist upon the old canvas walls and all that sort of thing. Papa Richard would have been the first to greet with enthusiasm the tremendous strides that have been made in the mechanical end of stage development and to have taken advantage of them.

I have an idea that Bayreuth, as far as America is concerned, is not going to bloom as it did before. Oberammergau, however, is doing a tremendous business this year. Performance after performance is sold out, notwithstanding a summer of almost permanent rain since July 1. There are no performances on Tuesdays, Fridays and Saturdays, and it has so happened that the few fine days we have had have occurred on those particular days. One has such sympathy with the poor Oberammergauers who have to go through the performance week after week on their open stage drenched to the skin, that the interest wanders away from the play itself to the players, and it is hard to understand why there is not an epidemic of pneumonia in the little town.

## A GOOD BAND.

And speaking of Oberammergau, when I wrote of the music there a week or two ago, I forgot to mention the local band. On the evening before each performance it parades the length of the village—"Zapfenstreich" the affair is called—playing lively marches. And a right good band it is, about forty men who blow out the marches with energy and precision. Such a band, I was interested to read in Feldig's guide to the Passion Play music, is called "Die Tuerkische Musik"—the "Turkish Music"—because a feature of it is a Turkish instrument that was doubtless first

introduced to western civilization when the Byzantine empire flourished. The Germans call it "Glockenspiel." I do not think I have ever seen one in our bands. It is perhaps three feet in height, with a frame shaped like a lyre, often decorated with ribbons that flutter as the player marches along. This frame supports in the center a xylophone with metal bars (metallophone I have heard it called). The player holds the instrument before him, supported by his left arm, and plays upon it with a small metal hammer held in his right hand. It has a peculiar sharp, penetrating tone. It and the piccolo are the last two instruments one hears as the band marches away into the distance.

## FRIENDS FAR FROM HOME.

Oberammergau is a good place to meet friends and acquaintances from home whom one may not have seen for months, owing to the fact that New York is somewhat larger than Oberammergau. Standing on the sidewalk (there is one there, though it isn't very long) to watch the "Turkish music" go by, who should emerge from the crowd marching after it, through clayey mud that clings to one with all the loving affection of a postage stamp, but Irma Ray, a young soprano who had been working in New York last winter with the late Angelo Querze. She is on her way to Italy for further study, where she is to work with Carlos Zanelli, the baritone, brother of Renato Zanelli, of the Metropolitan. Carlos had studied for several years with Maestro Querze and is, I understand, going to open a studio in Milan this winter, where he will teach the method which has made fine singers out of both his brother and himself. Incidentally, Carlos is likely to do some operatic work. Such a voice as he has will be welcome in Italy.

Just before the Passion Play performance, I stepped into a little shop close to the theater to hire a cushion with which to ameliorate the hardness of a wooden seat, and there was another New York acquaintance, Clarence Axman, well known in insurance journalism. He and his wife, Gladys Axman, the soprano, a former Thorner pupil who has sung at the Metropolitan for the last three or four years, had seats in one of the few boxes. Arriving late and without tickets the night before, they had only been able to purchase some very poor seats, so to the Burgermeister they marched, and he hunted up box places for them.

## BRUNO WALTER BACK.

Yesterday afternoon I had a chat with Bruno Walter in his office at the National Theater. He was just back from a month's vacation and had been spending the day with "Meistersinger" rehearsals, in preparation for the festival opening next Tuesday. It is seven years since we met last, but he still has his big head of black hair and does not look a day older. Walter, by the way, speaks fluent English, which will be a great help to him when he comes over to visit us next fall. The program of this last festival which he is to conduct here—since his resignation as Bavarian Generalmusikdirector takes effect at the end of the festival—has been cleverly arranged to give a fairly comprehensive general survey of the development of German opera. It goes 'way back to "Acis and Galathea" (Handel) and "Der Dorfbarbier" ("Village Barber") by Johann Schenk, whose name has come down to posterity principally because it was his good fortune to teach counterpoint to young Louis Beethoven, when that bright lad, who later became quite well known, first took up his residence in Vienna. Then came Mozart (five different operas), Gluck ("Iphigenia"), Beethoven (the Ninth, not "Fidelio") Weber (both "Oberon" and "Euryanthe"), and Wagner (all the later works). Hugo Wolf's "Corregidor" will represent the step between Richard the First and Richard the Second. From the latter's works, "Rosenkavalier," "Feuersnot," "Ariadne auf Naxos," and the Joseph ballet are to be given. Only two other contemporary composers are represented, Walter Braunfels, a local man, with his "Die Vogel" ("The Birds"), which, with a book founded on the comedy of Aristophanes, has made a distinct success in Germany, and Hans Pfitzner, with his opera, "Palestrina," and his new choral work, "Von deutscher Seele." The Wagner works get three—some four—performances each; all the others (except Mozart's "Die Entfuehrung" and Figaro's "Hochzeit," with two each) appear but once during the festival. Anyone who consciously went straight through the festival would, it is true, have a very good idea of the development of opera in Germany, also a case of musical indigestion, from over supply of rich, heavy food, that would take a long time to get rid of.

Bruno Walter is looking forward with great interest to his coming first visit to us in America. He will stay in all about seven weeks, conducting two concerts of the Detroit Orchestra (it was Ossip Gabrilowitsch's invitation that first gave him the idea of coming over), two of the Minneapolis Orchestra and two of the New York Symphony. Asked about programs for America, he said he had not considered them as yet; he would probably play some Mozart and Beethoven, since he is particularly known as a conductor of their works, and hoped to find some attractive orchestral novelty to offer. After his return he will conduct the "Walter Series" both in Berlin and Vienna, with the Philharmonic orchestras of the respective cities, and will also go about extensively, conducting both opera and concerts "as guest" in the principal German cities. Next spring he will again direct the German part of the International Music Festival at Zürich, which will probably take place in June instead of in May as heretofore.

## AMERICANS SCARCE.

Perhaps next week's festival opening will bring more of our countrymen here, but up to now they have seemed very scarce—at least, those from the musical world—doubtless because, as already stated, Bavaria has a bad reputation among travelers this season. Marion Telva, of the Metropolitan, is here, coaching with Prof. Anton von Fuchs, who was once at the Metropolitan as stage manager. Unless I am mistaken, it was he who put on the first "Parsifal" there, with the late Felix Mottl conducting, which got both gentlemen into the bad books of the Wagner family. Fuchs, though now seventy-three years old, looks ten years younger and is as active and vigorous as ever, still regisseur at the National Opera besides being kept busy with private lessons.

(Continued on page 49)

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**RUTH LLOYD KINNEY AND  
"JUNIOR" KINNEY.**

"snapped" at the beautiful home of James Francis Cooke at Cynwyd, Pa., where they are vacationing while the editor of the *Etude* is on a five weeks' motor trip. Miss Kinney has been booked for a three weeks' engagement at the new Ardmore Theater in Ardmore. She is the first woman to sing there.

**WILLIAM SIMMONS,**  
baritone (left), Raoul Vidas,  
French violinist, and his  
father, who are all enjoying  
the summer at Woodstock,  
N. Y.



**AMY ELLERMAN AND CALVIN COXE**

The accompanying snapshot of the contralto and tenor was taken a short time ago at Long Beach. The singers are spending the month of August in South Dakota. They will be in New York in the fall, their first in the metropolis in five years. A very large and appreciative audience heard Miss Ellerman at the Allenhurst Association, Allenhurst, N. J., when she appeared there on July 30 in Rossini's "Stabat Mater"; she also sang a solo, "O Rest in the Lord," Mendelssohn.



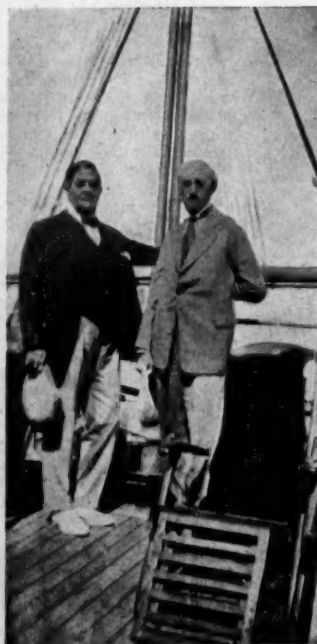
**WILLIAM WADE HINSHAW**

forgets impresario-ing for a summer vacation and takes to golfing at the Profile Golf Links in the White Mountains, N. H. (1) A well matched foursome (left to right): William Wade Hinshaw; Dr. C. E. Atwood, the neurologist; Thomas Doane Hinshaw, youngest son of Mr. Hinshaw, and Governor Channing H. Cox of Massachusetts. (2) Making a long drive.



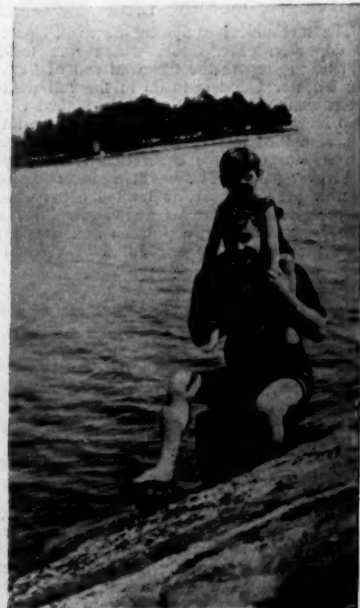
**CAROLINA LAZZARI,**

who is at her summer home in Stony Creek, Conn., busily preparing for her coming concert tour, for which sixty-eight appearances are already booked. Miss Lazzari has been and still is a pupil of William S. Brady.



**ALEXANDER  
LAMBERT,**

the well known  
teacher (on the  
right), and Jo-  
seph Urban, the  
scenic painter,  
snapped on board  
the New York  
bound steamship  
Berengaria. Mr.  
Lambert made a  
short trip abroad.



**JOHN FINNEGAN,**

tenor, and his little daughter Florence,  
taken at the Finnegan camp, Lake Se-  
bago, Me. They seem to be enjoying life.



**GALLI-CURCI, HOMER SAMUELS AND MAX LIEBLING,**  
giving an *al fresco* at Margareville, N. Y.





KITTY BEALE,

coloratura soprano, who, even during her vacation, keeps up with the music news of the day through the columns of the MUSICAL COURIER. She is at Spring Lake, N. J., and writes that she is enjoying a swim every day. Miss Beale will return to Washington, D. C., on September 1, when she will begin work on her concert programs for the coming season.



WALTER GREENE,

"snapped" at his camp at Kent's Hill, Me. He is shown cleaning a frying pan with dry moss, which cuts the grease and gives a fine polish, so he says. The baritone sang at the Asheville Festival on August 11, and this will be his last appearance until October 3.



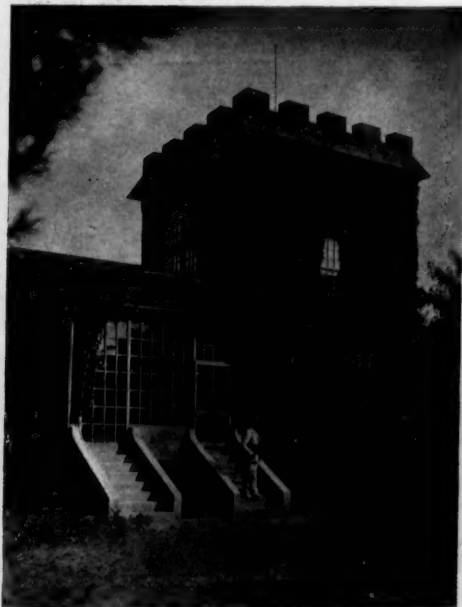
WILLARD FLINT,

the eminent oratorio bass and teacher, illustrating the altogether agreeable manner in which he passes the summer months. (1) This shows him with his motor, contemplating either the reported fall in the price of gas, or else the manner in which he can best accommodate the numerous candidates for vocal honors who have applied for time during the forthcoming season. (2) Here he is seen "addressing the ball." (3) This demonstrates how he keeps his head down as the ball starts on its flight of 200 (more or less) yards. Mr. Flint says that there is no profit financially in a vacation spent in this fashion, but that it is invaluable as an energy builder. He knows whereof he speaks, for he has devoted many summers to this program and his numerous musical friends will testify to the fact that Willard Flint always has plenty of "pep."



JULIA CLAUSSEN

snapped at Asheville, where she went to sing at the festival. Mme. Claussen has been spending some time in the mountains in North Carolina on a vacation between singing at Chapel Hill, July 25, and appearing at Asheville, August 9. On account of her success at Asheville, arrangements were made to have her stay over until August 12 and appear on an operatic concert program with Florence Easton, Fred Patton and Judson House.



SIMMONS' SUMMER STUDIO

Louis Simmons, well known New York vocal maestro, is teaching this summer in his beautiful Tower Studio at Southampton, L. I.



MARJORIE MOODY,

soprano soloist with Sousa and his band on his national concert tour. Miss Moody is offering as one of her features the song called "Out of the Dusk to You," by Dorothy Lee. (Brunel photo.)



SASCHA JACOBSEN,

photographed at the monument erected to General Schuyler, showing one of the Civil War guns.



PAUL ALTHOUSE, RUDOLPH GRUEN AND ARTHUR MIDDLETON,

(left to right respectively), were snapped at Waikiki Beach, Honolulu. The picture, when it arrived, bore the caption: "While using, before using and after using."



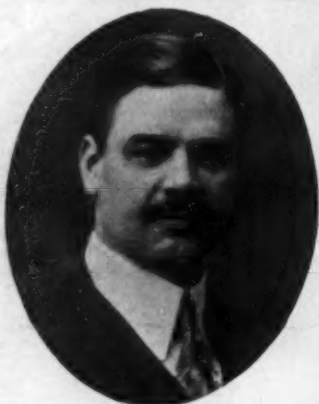
WINIFRED BYRD,

pianist, who appeared as soloist at the Lewisohn Stadium, New York, July 30, playing Liszt's Hungarian Fantasia with success before an audience of several thousand interested listeners. (Photo by Mishkin.)



**DUDLEY BUCK,**

who will open new and attractive vocal studios in the fall at 471 West End avenue. In order to meet the demand of the many students desiring instruction at the Dudley Buck studios, Mr. Buck will have a staff of competent assistants. September 14 and 15 he will be at the studios to meet and consult with pupils wishing to enter the fall and winter classes. The studios open on September 18.

**XAVER SCHARWENKA,**

the eminent pianist and instructor of Berlin. On the snapshot was written the inscription (translated): "A constant reader of the MUSICAL COURIER in his summer home, Saarow-on-the-Scharmützel Lake, near Berlin, Germany."

**LUELLA MELUIS AND HER LONDON MANAGER,**

snapped at Royat, France, where Mme. Meluis is preparing her programs with Jean de Reszke for the coming American season. Mme. Meluis will remain with her master until the end of August, after which she will return to Paris to give a recital in Salle Gaveau and one in Wigmore Hall, London. After her London appearance the singer will come back to America to prepare for her season here.

**AT SIGMUND HERZOG'S RECEPTION AND TEA**

On August 9 Mr. Herzog entertained at his Lake Placid bungalow in honor of Mischa Elman and his sister, Minna. The above photograph was taken on this occasion and in it will be seen among others Mr. and Mrs. George Hamlin, Mr. and Mrs. Theodorowitch, Mr. and Mrs. Gress, Rudolph Polk, Victor Wittgenstein, Mme. Trentier, Mr. and Mrs. S. H. Kahn, Martha Phillips and Eleonore Marum.

**MILDRED BRYARS,**

American contralto, enjoying her daily outing while visiting her home town, St. Louis, Mo.

**PHOEBE CROSBY,**

taking a moment's rest after a long walk along the rocky shore of Marblehead.

**FRIEDA KLING,**

reading the MUSICAL COURIER while enjoying the boardwalk breezes at Ocean Grove, N. J.

**MARGARET MATZENAUER AND DAUGHTER, ADRIENNE,**

at West End, N. J., where the prima donna is resting after a strenuous season of concert and opera. If engagements continue to come in as rapidly as they have during the summer, the contralto will have an exceedingly busy 1922-23 season. (Photo by Bain News Service.)



**Eastman Theater to Open Early in September**

Rochester, N. Y., August 17.—Regardless of conditions brought about by the coal and railroad strikes, the University of Rochester's new \$5,000,000 model "perfect theater" will be ready to open as per schedule early in September. To make certainty doubly sure, resort has already been made to the employment of automobile trucks for freight transport instead of depending upon the embarrassed railroads.

The architects of the Eastman Theater have turned the executive offices over to Managing Director Charles H. Goulding and his staff. These are on the mezzanine level, and in point of roominess, equipment and furnishings are in keeping with the general elegance of Rochester's new home of music and motion pictures. The offices are a busy scene in preparation for the scheduled special opening for the industry forty-eight hours before the institution is opened to the public. More than 1,000 invitations will be sent out over the signature of George Eastman to representatives of film, musical, theatrical and educational interests to be present at the professional premiere.

Manager Goulding has completed his executive personnel. Arthur Amm, formerly manager of Shea's North Park Theater, Buffalo, is house manager. The choice of Mr. Amm was made after Manager Goulding had made a survey of the work of several score of theater managers in some of the larger cities. Mr. and Mrs. Amm have taken up their residence in Rochester and Mr. Amm is daily on the job, his first work being the engagement of a staff of thirty-two girl ushers.

An orchestra of sixty-two musicians has been engaged by Arthur Alexander, general musical director, for the regular motion picture program. Two-thirds of the personnel has been recruited in Rochester and instrumentalists from symphony orchestras in New York, Detroit and Boston make up the balance. Victor Wagner, formerly conductor of the Criterion, New York, has been engaged as associate conductor. Alexander Roman, who was bandmaster of the Russian Fourth Brigade Military Band and accompanied the brigade to France and to the Saloniki front, is concertmaster. Herman Martonne, Director Alexander's second concertmaster, was second concertmaster of the New York Symphony Orchestra and later joined the San Francisco Symphony Orchestra. The entire personnel of the Eastman Theater Orchestra is as follows:

Arthur Alexander, general musical director; Victor Wagner, associate conductor; Alexander Roman, concertmaster; Herman Martonne, assistant concertmaster; Fred Reinisch, Arthur Newberry, James Paddon, George Neidinger, L. Turnai, Barthold Diem, Edwin Frost, Harry Rosenthal, Wallace Michalski, Harry Schatz, first violin; William Babel, Julius Neidinger, Joseph Horak, Lowell Rich, August Rohde, Harold Paley, Henry Bassett, G. F. McKay, second violin; Ivan Salinsky, A. F. Hundhammer, Ludwig Schenck, George Henricus, Charles Denny, Edward Van Niel, viola; Nerino Bianchi, Samuel Maslingowski, Oscar Huettl, Arthur Metzdorf, Wilton Clute, William Carman, cello; Herman Pohl, Robert Stenzel, Gustave Schwartz, bass; Frank C. Rose, bass and tuba; M. Ribitsch, first flute; Arthur Newman, second flute; Ralph Compagnette, first oboe; Joseph Pfaff, second oboe; John Pfaff, first clarinet; Hamlet Tardi, second clarinet; A. Weiss, first bassoon; G. E. Weiss, second bassoon; Ralph Mariana, first horn; Charles Schug, second horn; Fred Vicinus, third horn; Henry W. Gluck, fourth horn; Harry Freeman, first trumpet; Fred B. Remington, second trumpet; Emory Remington, first trombone; Henry Herbst, second trombone; George Waterhouse, tympani; William G. Street, drums; Crete Bachrich, harp; Dezzo D'Antalfy, John Hammond, organ; Herman Genhart, scorer.

The orchestra will divide the musical program for motion pictures with the great organ, the installation and tuning of which is now under way. This instrument is said to be the largest theater organ in the country and in point of tonal quality, mechanical perfection and cost is one of the finest in the world. It has eight separate departments, all under expression control and played from a movable console. In addition the organ has a complete percussion and trap department. As organists Director Alexander has engaged Dezzo D'Antalfy, formerly of the Capitol Theater, New York, and John Hammond, of the Strand Theater, Brooklyn.

During the greater part of the winter the theater will give over its Wednesdays as concert nights, when picture presentation will be abandoned and some of the greatest orchestras and concert artists will appear. A week of grand opera has been booked for mid-October. Other bookings for the winter include: Martinelli, Denishawn Dancers, Boston Symphony Orchestra, Lazzari-Salvi, Mischa Elman, Schumann Heink, Friedmann-Thibaud, Impresario Opera, Isador Duncan and Company, Macbeth and DeLuca, Homer and daughter, Detroit Symphony and New York Symphony Orchestras.

The entire building is a hive of industry, contractors and sub-contractors, as well as hundreds of workmen, bending every effort to be in readiness for the special opening. A large staff of gilders and painters under the supervision of Ezra Winter, the noted American mural decorator, is putting the finishing touches to the bas relief, murals and other decorations with which the theater teams. A heavy Saxony carpet is being laid on all levels—main floor mezzanine and grand balcony—and another fortnight will witness the completion of the great amusement structure after two years of construction work. B. A.

**Clair Eugenia Smith in Europe**

Clair Eugenia Smith, the mezzo soprano, has arrived in Europe after a delightful voyage across the ocean on the Aquitania. After a long sightseeing trip in Paris, the singer went to Deauville, where she stopped at the Royal.

While in the latter place she was highly successful at the "wheel." London was to be the next stopping place on Miss Smith's itinerary.

**Georgette La Motte Views Passion Play**

Georgette La Motte, the young American pianist, who sailed for Europe early in June to study repertory with Alfred Cortot and Helen Kastler, is taking a few weeks of well deserved vacation. Accompanied by her parents, Mr. and Mrs. George La Motte, she went to Oberammer-



GEORGETTE LA MOTTE

in front of the Arc de Carrousel in the Tuilleries Gardens, Paris, with the Palace of the Louvre in the background.

gau to witness the Passion Play, and is now in Salzburg, Austria, attending the Music Festival. After the festival they will tour Switzerland, Tyrol, the Italian lakes and the Riviera, and will return to Paris about the middle of September.

Mrs. La Motte has taken a luxurious apartment on the Rue de Rivoli, overlooking the Tuilleries Gardens, and Miss Georgette will devote the entire next season to study and concert work. She will appear as soloist at the Koussevitzky Concerts at the Opera in Paris next January.

**Marie Novello to Play Grieg Concerto**

Marie Novello, the Welsh pianist, who will open her season at the Maine Festival, appearing in Bangor and Portland on October 7 and 11, respectively, will play the Grieg concerto with orchestra. Miss Novello is now concertizing in the English provinces, but will return to America in September.

## Letters from MUSICAL COURIER READERS

**Politics to the Fore**

August 5, 1922.

To the Editor:

Permit me to say "Amen" to your editorial on "Our National Conservatory," and while I am far from being a "pessimist," yet I regret to say that it is "opeless" (as our English cousins would put it), unless the necessary fund is raised by a "Public Subscription." Writing to our representatives (???) I can count "All" of them on my fingers and then have a few left over, outside of Senators Borah of Idaho, Reed of Missouri, La Follette of Wisconsin, Meyer London (Congressman) of New York, and probably two or three more, the rest of the Congressional and Senatorial gentry are not guilty of representing the interests of the people. But just supposing that the "Powers" that be would pass such a bill, it would share the same fate as did the Child-Labor Law at the hands of that mighty Mr. Taft the Supreme Court Czar, and would be declared "UNCONSTITUTIONAL."

If we had such "Real Lovers of Music" as the Hon. Mayor Hylan of New York City for our Chief Executive, I feel confident that the life-long dreams of those struggling for a National Conservatory would be realized in very short order. "Moral"—elect Mr. Hylan as our "next" President.

(I thank you for the space.)

(Signed) Dr. L. G. SHAFFER.

[This is not a matter either of presidents or of representatives, but of the people. We have had too much one man rule and misrepresentation already to want any more, but in spite of all the bungling and muddle, the people generally get their way in the end, although it is a long time coming. So it is up to the people to want a conservatory—really to want it. And who believes that there will ever be such a want in America? And a musical President who put such a thing over would arouse the ire and contempt of the whole nation—unless other and more important things were settled first. Art will take care of itself if we have industrial peace and material prosperity, and the best way to help art will be to refrain from troubling Washington with these side issues, at least until we arrive at "normalcy."—THE EDITOR.]

**Century Mark for Scott Song**

Harold Land, baritone, recently gave a song recital in Stockbridge, Mass., and on his program gave as a request number "The Voice in the Wilderness," by John Prindle Scott. In his church and concert work Mr. Land has sung this Scott song over one hundred times.

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New York City, Aug. 1, 1922; Los Angeles, Jan. 20, 1923.

Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.

Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Bellefontaine, Ohio, September and Wichita, Kansas, November.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Currey Fuller, 50 Erion Crescent, Rochester, N. Y.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, "Mission Hills School of Music," 131 West Washington, San Diego, Calif., September 5.

Addye Yeargan Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City; Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class open.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3058 Washington Blvd., Indianapolis, Ind.

Isabel M. Tene, 469 Grand View Street, Los Angeles, Cal., July 22, 1922.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Mattie D. Willis, 1922—Waco, Texas, Jan. 9; New York City, Aug. 14, Sept. 20 and every month thereafter. Address 517 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

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## 5,000 CHICAGO MUSIC FANS GIVE MARSHALL AND VAN GORDON AN OVATION AT CUBS' PARK

Notes from the Summer Resorts and Items of General Interest

Chicago, Ill., August 19.—The third week in August annually is deprived of much musical activity and many of the studios are closed, as teachers are away on vacations. This office at this time of year receives numerous post-cards, catalogues, etc. It will perhaps be of interest to readers if the post-cards are used as part of this week's letter.

WALTER SPRY HEARD FROM.

Walter Spry, the pianist, pedagogue and composer, piano teacher and lecturer at the Columbia School of Music, sends us a post-card from Wequetonsing, Mich., in which he says: "What with golfing, fishing, motoring and a jolly party, I have had a strenuous but very enjoyable vacation. Am looking forward to a successful season." On the other side of the card is a view of Harbor Springs, Mich., showing a scene of the docks.

CHARLOTTE SILVERSON FOREMAN.

From Berlin a card showing "The Dom" in that city has been received from Charlotte Silverson Foreman, the popular and gifted pianist. Mrs. Foreman states: "I arrived here last night and am having a delightful time. Mr. Saerchinger is in the Black Forest for six weeks, but his secretary, Mr. Bachaus, is here and is charming. He is taking me to meet some people tomorrow whom he says I should know. Wish you could be here. It is delightfully cool."

CARL D. KINSEY.

Carl D. Kinsey, manager of the Chicago Musical College, sends us the following card: "I have thought of you many times since being on this beautiful boat. Now five days out and some 2,500 miles. Should land at Havre this Wednesday about 7 a. m."

JEANNETTE COX IN THE WEST.

Jeannette Cox, Chicago representative, now in Yellowstone Park, sent us a card from Tennessee Pass, which she informs us has the highest post office in the world. She ends her correspondence by saying, "See America first."

WESTBRUCK LEAVES DUNBAR.

Arthur E. Westbruck, on date of August 9, informs us that he is severing his connection not merely with the Dunbar American School of Opera, but with any and all enter-

prises controlled by either Ralph or Harry Dunbar. Westbruck states further that after September 1 he will be dean of the College of Music of Illinois, Wesleyan University, at Bloomington.

"BUSINESS AS USUAL" ZENDT'S SLOGAN.

Marie Zendt is not satisfied with her record of over seventy-five splendid engagements during the past season. Her new folder sets up a record of achievement one would think hard to beat, and yet the chances are, from the present outlook, that even this fine record is to be broken. "Business as usual, only better," would seem to be the Zendt slogan.

THAVIEU BAND SECURES SULLIVAN.

The Thavieu Band has engaged two of Herman Devries' professional students, Joseph Sullivan, tenor, and Milo Luca, baritone. They will appear with the orchestra in Chicago, Des Moines, Ia.; Detroit, Mich.; Oklahoma, Dallas and Houston, Tex. The tour will last over five weeks.

THE HACKETTS IN BANFF.

A post-card from Karleton Hackett, the distinguished vocal teacher, vice-president of the American Conservatory and critic of the Chicago Evening Post, sends us greetings from the snow, the post-card showing a scene at Lake Louise. Mr. and Mrs. Hackett are taking their vacation along the Canadian Pacific and spent a few days at Banff, Canada. They will return to Chicago in September.

KONECNY OPENING DATES.

Josef Konecny and his company will open their fall season September 20 in northwestern Wisconsin and Minnesota. The tour will then take them through Michigan, Indiana, Illinois, Kentucky, New York, and probably several other Eastern States, until the latter part of November, after which they will go West. Mr. Konecny's assisting artists this season are Esther Luella Lash, American soprano, and Margaret Gary, pianist.

Harold Manning, representative for the Konecny Concert Direction, is one of the eight boys who sailed the yacht The Intrepid to victory last week in the annual classic race between Chicago and Mackinac—a distance of 330 miles, making it in fifty-six hours and breaking all previous records in the annals of the Corinthian sport on the Great Lakes.

PAYAN FOR BRAZIL.

Paul Payan, who was one of the most popular singers of the Chicago Opera Association last year, informed this office that he was sailing from France for Brazil on August 19. Mr. Payan has not as yet been re-engaged by the Chicago Civic Opera Company, and the distinguished basso is wondering why, as in the past year he made a lasting impression in such roles as the Friar in "Romeo and Juliet" and the old Hebrew in "Samson and Delilah," in which he made his debut. Mr. Payan was a valuable member and, should he not return, the place left vacant will be one hard to fill.

COMPETITIONS OF ARTISTS' AMERICAN OPERA.

In planning a series of Six Mornings of American Operas, to be given in Chicago during the coming season and in Chamber Opera, or recital form, the ultimate outcome is hoped to be the making of an American Bayreuth in Chicago. The net proceeds of these mornings, to be held once a month, will revert to the artists participating. As already announced in these columns, American singers with stage operatic experience, wishing to compete for these performances, may apply in person on Fri-

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day, August 25, at 502 Fine Arts Building, when excerpts from "Shanewis" by Cadman will be heard.

J. ALLEN WHYTE HURT.

J. Allen Whyte, who is connected with this office in the Circulation Department, met with a painful accident last Monday, when he was knocked down by an automobile. Mr. Whyte's numerous friends will be happy to know that he is expecting to return to his home before the end of the week, and before long will be as busy as ever.

GUNN SCHOOL NOTES.

The Gunn School announces the following course in its school of opera: The school year of forty weeks is divided into two semesters of twenty weeks each. Work in each semester includes ten hours a week divided as follows: private voice lesson required half hour; class voice lessons five half hours; dramatic classes five half hours; opera ensemble six half hours; dancing two half hours; costume and make-up half hour.

Students will be accepted in the school of opera on examination only and for not less than one semester of twenty weeks. During each semester the student will be required to learn four roles and the complete chorus parts of four operas.

HENRY E. VOGELI BACK HOME.

This week brought back H. E. Vogeli, assistant manager of the Chicago Symphony Orchestra, who spent a well-deserved vacation in Maryland. Mr. Vogeli looked the picture of health and ready to resume his heavy work.

JOHN J. HATTSTAEDT BACK.

John J. Hattstaedt, president of the American Conservatory, was seen on the boulevard this week, having just returned from a motor trip through the East. While in New York he stopped at the old Irving Hotel and had the same room that was once occupied by MacDowell.

WESSELS IN CALIFORNIA.

Frederick J. Wessels, manager and treasurer of the Chicago Symphony Orchestra, is this year spending his vacation in California, having sold his summer home in Connecticut. Mr. Wessels will be back at his office in the very near future.

MARSHALL AND VAN GORDON AT CUBS' PARK.

If there is anyone who doubts the popularity of Charles Marshall in Chicago, the ovation tendered the American tenor when he sang last Wednesday, August 16, at Cubs' Park, would have obliterated any such thought. Five thousand music fans gave him such a reception as has seldom been witnessed in the same enclosure—the home of the National Baseball League in Chicago. Marshall has, in the last few months, made such big strides in his art as to be classed as a fine singer, while, heretofore, his greatest asset was his stentorian tones. He sang with great refinement and this even more remarkable as the performance was in the open air. He gave, among other

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things, "The Death of Otello," "Rachem" and "Eli, Eli," besides the duet from "Aida" with Van Gordon, and encores too numerous to be enumerated here. After his phenomenal success with the Chicago Opera, Marshall suffered for a while with a case of "swell head." That was nursed properly by his managers, who brought him back to his present well balanced condition. Exaggerated ego is always a drawback to anyone, more so to a public performer, as that conceit generally spells failure in the long run, as the public gets tired of men and women whose appearance reflects self-satisfaction. The Marshall of today is as different as night and day, with the Marshall that sang at the North Shore Festival two years ago—one was conceit itself, the one of today is modest and amicable. Mr. Marshall has a voice of huge dimension and he is one of the few real dramatic tenors of the day.

Cyrena Van Gordon scored heavily and rightly so, as the mezzo soprano of the Chicago Opera was in glorious voice and sang her various arias with telling effects. The concert ended the series given at the Cubs' Park this summer.

#### BRIGGS IN CHICAGO.

Among the out-of-town visitors to this office during the week was Ernest L. Briggs, the New York manager.

#### MAUDE WOODLEY CHANDLER MARRIED.

Maude Woodley Chandler, well known in musical circles here as a soprano and as the widow of Frank Chandler, at one time secretary and treasurer of the Chicago Opera Company, was married to Francis Murray Huston, connected with the Federal Bank of Chicago, Wednesday, August 16.

#### RUTH RAY AND LEON BENDITZKY AT UNIVERSITY.

The University of Chicago may be proud of putting on its recitals for Friday evenings during the summer terms, for the appreciation registered on the faces of the audiences made up from remote parts of the country, tells as great a story as the clapping of hands. Ruth Ray, violinist, gave a program a week ago Friday, which was just the right length and of charming balance for a summer evening. The three classic numbers, prelude in E major, Bach-Kreisler; air on the G string, Bach-Burmester, and rondo, Mozart-Kreisler, requiring the greatest of perfection in technic, style and feeling, were impeccable and the audience found them pleasing so that an encore was demanded, which was another Kreisler arrangement. The Lalo concerto, two movements, was done exquisitely. The third group contained an arrangement of Palmgren's "Maynight" by Maud Powell, which was delightful to hear and had to be repeated; it reflected the picture better than the original piano score does. The program closed with Russian airs by Wieniawski, which also called for an encore. Miss Ray is growing all the time. It is delightful to see her attitude toward her interpretation while playing, and one may expect more than this. Leon Benditzky at the piano, played sympathetically.

#### SEVCIK, TEACHER OF KUBELIK AND MORINI, AT BUSH CONSERVATORY.

President Kenneth M. Bradley of Bush Conservatory is being congratulated on securing the exclusive American teaching engagement with Otakar Sevcik, the famous violin pedagogue. This teacher, who developed the talents of Kubelik, Kocian Morini, Marie Hall and scores of other well known violinists, will be available to American students under ideal conditions for successful study. No longer is it necessary for them to go abroad to study with Sevcik.

All the advantages for violinists to be found in the great European schools Sevcik saw duplicated at Bush. Artistic atmosphere; a student symphony orchestra directed by Richard Czerwonky, who is to be co-director of the department with Sevcik; splendid ensemble classes, with student string quartets, trios, etc., and fine theoretical and academic classes complete an equipment which he considered necessary for students' artistic growth.

Sevcik has arranged with the government of Czecho-Slovakia to teach the first semester of the year of 1922-23 at the Master School in Prague, and the second semester and the summer session at Bush Conservatory. Andrea Proudfoot, a very capable teacher and brilliant violinist, will be assistant to Professor Sevcik, and will teach his class for the first semester. The Fall Term at Bush Conservatory opens September 11, and the advance indications point to a tremendous year.

#### RAISA-RIMINI HEARD FROM.

A post-card, on the reverse side of which was a new picture of Rosa Raisa, was received here during the week. Raisa-Rimini wrote as follows: "My dear friends: Just a few lines to tell you how sorry we were not to see you before your departure. Hope you are enjoying a wonderful summer in our beloved Chicago. We both feel splendid and hope to see you soon. Our best wishes and regards." The post-mark could not be read, so the exact location from where the card was mailed cannot be given. Probably it was sent out from the Island of Capri, where Raisa and Rimini had expected to spend their summer vacation.

#### FREDERIK FREDERIKSEN IN GENEVA.

Another post-card received during the week at this office came from Mr. and Mrs. Frederik Frederiksen, who are spending their summer at Lake Geneva, Wis.

#### BUSH CONSERVATORY MASTER SCHOOL ITEMS.

The second season of the Bush Conservatory Master School will open September 26, with the examinations for admission taking place the week of September 18-24.

Charles S. Peterson, the patron of the Master School, and President Kenneth M. Bradley of Bush Conservatory have been highly gratified at the successful results attained by the Master School students during the past season.

Three concerts have been given in Orchestra Hall, Chicago's largest concert hall, by the Master School pupils, the third one in connection with the Bush Conservatory Symphony Orchestra under the expert leadership of Richard Czerwonky. The comments of both press and public have been enthusiastic.

These artist-teachers comprise some of the best known names of their professions today, as follows: piano, Jan Chapiusso, Mme. Julie Rive-King and Edgar A. Nelson, one of the foremost piano teachers and coaches in this country. In the violin department are two distinguished names: Richard Czerwonky and Bruno Esbjorn; Otakar

Sevcik, the world-renowned violin master, will not conduct the classes in the Master School, although associated with Bush Conservatory.

Candidates for admission to the Master School are required to pass an entrance examination (not in any sense a competitive one), and if accepted will receive free tuition in the Master School faculty.

The Fall Term of the Bush Conservatory will open Monday, September 11, with registration the week of September 5 to 9.

#### COLUMBIA SCHOOL OF MUSIC NOTES.

The Fall Term of Columbia School of Music opens

September 11. Already many of the classes are completely filled and the registration points to an unusual attendance for this progressive institution.

New departments that have been added are the class for professional accompanying, and the opera production department. Both will be under the direction of Robert Macdonald.

Clare Osborne Reed, director of Columbia School, has recently returned from a month spent in the wilds of northern Canada. Louise St. John Westervelt, of the faculty, is spending the month at Pentwater, Mich. George Nelson Holt and Arthur Oglesbee are in Paris. RENE DEVRIES.

## TENTH GERMAN BACH FESTIVAL TO TAKE PLACE IN Breslau

### Rare Works, Never Produced at Bach Festival, to Be Heard

Breslau, August 1.—The tenth Bach Festival of the Neue Bach-Gesellschaft, the society which is responsible for the complete publication of Bach's works, will, it has just been decided, be held in Breslau. The program, although not published as yet, has been placed at the disposal of your correspondent by Prof. Max Schneider, conductor of the Bach Society of Breslau, and the festival will take place October 7-10. The program is remarkable inasmuch as it will not comprise, as usual, the most famous of Bach's works, but works seldom heard and for the most part never sung or played at any of the former Bach festivals. Yet it is by no means a program of experimental character, interesting only the Bach connoisseurs, but, on the contrary, is calculated to attract the ordinary music lover no less than the specialist.

The first concert, on Saturday, October 7, in the Church St. Maria Magdalena (one of the most beautiful churches in eastern Germany), will consist of works by Dietrich Buxtehude (preludium and fugue in D), Joh. Pachelbel, J. H. Schein, two organ works by J. S. Bach, and a "Lobgesang" from the "sacred symphonies" of Heinrich Schütz.

The second church concert, consisting of works by Bach himself, includes a mourning ode on the death of Queen Christine Eberhardine of Saxony; a solo cantata for contralto, "Widerstehe doch der Sünde," and the "Magnificat." On the third day, Sunday, there will be a church service entirely in the style of Bach's time. A Bach cantata ("Bringet dem Herren Ehre seines Namens"), and a capella choruses by Schütz, as well as organ solos by Bach, will be heard in exemplary performances and environment. A mixed program by Bach and his contemporaries makes up the concert of the Breslau Bachverein under Professor Schneider's lead on the same day, an eight-part double chorus by Schütz, a lament by Johann Chris. Bach, a solo cantata by J. P. Krieger, and the Bach cantata, "Wachet, betet" (No. 70), being some of the items.

Two concerts in the Konzerthaus on the following day comprise, respectively, chamber music works of Bach (including an unpublished wedding cantata, "Vergnügte Pleisstadt," which has been completed by Georg Schumann; a rarely heard partita, and the fourth Brandenburg concerto), and larger secular works, as well as the cantata, "Es erhub sich ein Streit." On the same day the annual meeting of the Neue Bach-Gesellschaft will be held under the presidency of Professor Kretzschmar, and on Tuesday the church concert of the Breslau Bach Society will be repeated for the benefit of the annual session of the Silesian Protestant Church Music Society. The conductors of the concerts, besides Professor Schneider, are Prof.

Georg Dohrn, of Breslau, and Wolfgang Reimann. The soloists include Else Wolf-Brand, soprano; Ilona Durigo and Lotte Leonard, contraltos; Georg A. Walter, tenor; Adolf Busch, violin, and Paul Grümmer, cello. All the leading local choruses and the Orchestral Society will participate. H. M.

### Louis Robert Plays at Williamstown

On August 13, Louis Robert, the well known Holland organist, conductor and composer, who was formerly organist of the famous St. Bavo Cathedral of Haarlem, Holland, and who has been associated with Willem Mengelberg, gave an organ recital for the Institute of Politics in Chapin Hall, Williamstown, Mass. His program comprised twelve selections from the German, English, Belgian, Holland, American and French schools. The works of the Holland school were manuscripts, and two—one by J. B. DePauw, a teacher of Robert, and one by Hendrick Andriessen, a pupil of Mr. Robert—were heard for the first time in the United States. The third was the andante from a sonata by Mr. Robert. According to the North Adams Transcript a large and brilliant audience received him enthusiastically. The Transcript also stated: "He displayed sound musicianship and thorough technic in the execution of his difficult and exacting program. His registration was especially effective and he played with fine feeling and rare individuality of interpretation. The fluency and beauty of his tone shading were delightful."

During Mr. Robert's stay in Williamstown, prominent members of the Institute of Politics and of the New York and Boston summer colony were received by Mrs. William Howard Doughty at her residence, "The Knolls." Mrs. King, lyric soprano of Boston, gave a recital of songs, and Mr. Robert was invited to assist her as accompanist. Many people of prominence were present.

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## REVIEWS AND NEW MUSIC

## BOOKS

(J. &amp; W. Chester, Ltd., London)

## "LA MUSIQUE ET LES NATIONS"

This book, by Jean-Aubry, being in French, will be out of reach of most American readers and need not long detain us. It consists, for the most part, of articles reprinted from various magazines, and treats of various aspects of the music of our own time. The futility of all such endeavor arises from the fact that one cannot give any idea or impression of music by writing about it. One chord, one single phrase, of the music itself is worth all the words that were ever written about it. And who really cares about schools and influences? Certainly not professional musicians. Some day a writer will appear on the scene who will give us "Malipiero at a Glance," a work consisting of nothing more than just the musical motives upon which the works of this master are based, his harmonic scheme, etc., arranged for piano solo in their simplest possible outlines. That, and biographical details which serve to give us a picture of the man himself, his manner of life, his thoughts.

The most valuable portion of the present work is the chapter on National Musical Societies, describing the efforts of composers to advance the music of their own country—and the complete catalogues of the published works of Debussy and other composers. This, indeed, is important data that every student will be glad to get hold of.

F. P.

## MUSIC

(Chester Library, London)

## "FINNISH FOLK SONG"

This is a stupid little arrangement "with variations" for piano of a Finnish Folk Song, Oscar Merikanto. It lacks all originality and is a surprisingly second-rate composition to be issued from the house of Chester.

(Hug Brothers, Zurich and Leipzig)

## "HEIMAT" (for Male Chorus)

This is a rather effective piece with German words written for male chorus with piano accompaniment, orchestra parts to be had in manuscript on the rental basis; it is by Felix Pfistering. It is in no way modern and much too difficult for the impression it gives. It is better than much that is sung by the average German male chorus, but is probably beyond the capabilities of most of them. Also—and this is its worst feature—it possesses more aspiration than inspiration.

(Maurice Smart &amp; Co., Paris)

## SELECTED ORGAN COMPOSITIONS BY GIROLAMO FRESCOBALDI; EDITED BY JOSEPH BONNET

Frescobaldi was born in 1583 and died in 1644. At the age of twenty-five he became organist of St. Peter's, a position which he held for many years. He was a prolific composer, and this valuable collection gives a very good idea of his style and the wealth and beauty of his melodic gift, as well as the skill with which he subjected his melodies to the contrapuntal complexities of his time.

This new edition of his works is prefaced by an extended and highly interesting biographical note by M. A. Guilman, as well as a facsimile of the ancient title page of the work as originally published in 1635, and an old wood-cut portrait of the composer. The musical portion of the work contains one hundred pages—forty-four pieces of various lengths—all carefully edited and provided with interpretative directions in English and French.

A debt of gratitude is owed Mr. Bonnet and his enterprising publishers in having provided the musical world with this invaluable collection. In no better way can we retain our poise and a proper perspective, in these days of futuristic experimentation, than by stepping back occa-

sionally and communing with the genius of the early days of music. Not only for the organist but also for every serious student of music will this work be a historical narrative of rare charm. It is not the best selected few of the ancient style which sufficiently resemble our modern style to be still emotionally attractive to our jaded senses, but a carefully reproduced photograph of the day in which it was written.

This is an important difference. We imagine sometimes that we are getting a taste of antiquity because we use a piece or two from some composers of the sixteenth or seventeenth centuries, generally edited not reverently but practically, which means modernized, provided with modern harmonies, modern accompaniment and arrangement. That is mere self-deception. A taste of the old comes only with the old unchanged and unselected. Not the pieces as they might please modern ears, but the pieces as they came from the pen of the composer. This Mr. Bonnet has given us. It is for us to accept the gift.

F. P.

(J. Fischer &amp; Brother, New York and Birmingham, Eng.)

## FOUR CHORUSES BY TSCHAIKOWSKY (Octavo)

"From All That Dwell," "To Thee We Call," "The Lord's Prayer" and "God of Mercy" (bracketed) and "Hear, Lord Our God" are the beginning words of these highly original choral works, truly Russian, edited and adapted to English words by Henderson. They are all for mixed voices, and originally for the Russian church service, with strange harmonies, long, very long and frequent holds, big contrasts, and all unaccompanied. Such choirmasters as have good balance of mixed voices will find these works very interesting, to hearer and singer alike, with nothing outlandish or impossible to do. "Hear Us" is in seven and eight-part harmony, a work of big dignity and importance.

## "THE TRUANT NYMPH" and "DUSK BOUND" (for Piano)

"Narcissus" will at once come to mind when playing the nymph, both in key, cross-hand action and chords. It has a pronounced melody and goes in moderate tempo, with middle section in A, just like Nevin's celebrated piece. A picture of a dainty nymph (as we imagine one), in the forest, merrily dancing, "running after the sun's golden glory," as the little poem says, and carefully fingered notes, all make it a very useful teaching piece. "Dusk Bound" is to be played slowly and simply, the printed motto having to do with the blind boy, Dusk, with stars in his quiver, hiding the path to the river. "To Emile Kluge," and both pieces are from a set of six, except "The Enchanted Dancer." Both are by James P. Dunn.

## "DANCING ON THE PINE NEEDLES" (for Piano)

A piece for beginners, melody largely in the left hand, waltz tempo, with considerable sentiment and elegance of expression, fingered and marked with plain directions for expression; very useful teaching piece, by Theodora Dutton.

(J. Fischer &amp; Bro., New York)

## "TWO STUDIES IN RHYTHM" (for Piano)

A prelude in 7/4 time, and a poem in 5/8 time, comprise these two futuristic piano pieces, by the brilliant musical critic of the New York World, Deems Taylor, they being his opus five, evidently composed years ago, when he was less known, and probably unable to persuade any publisher to print them. It is different now! Strange harmonies, succeeding each other in regular built-up periods, with a big climax, and dying away, describe both pieces, which are well worth knowing, as showing what can be done with unusual means.

(Gustave L. Becker, Steinway Hall, New York)

## "BACH'S TWO-PART INVENTIONS" (for Two Pianos)

The second volume of this scholarly work, celebrated for two hundred years past, but now arranged with second piano, with harmonic structure, provided with revised fingering, figured bass and expression marks, by Gustave L. Becker, contains numbers six to ten, and is attractively gotten out and published by that enterprising and able musician and pedagogue. The first volume contains a preface and explanations of importance, to which the player is referred, and both volumes are full of detailed musical points of merit, giving direction as to the playing of trills, auxiliary notes, etc., with the fingering of many passages, in use in Bach's time, and perfectly practicable today. It is a singularly interesting work as issued by the New York pedagogue, vastly more so than in the original, and when first heard in public at Carnegie Hall last season was promptly indorsed by the professional musicians present.

(Harold Flammer, Inc., New York)

## "ROMANCE" and "MAZURKA" (for Violin)

Two salon pieces "for violin and piano," the publisher says, which is a polite way of saying that the piano is not merely an accompaniment to the violin, but also an important part of the composition. This is indeed the case with these two, originally composed by Hermann Frommel, but here transcribed as noted by Alberto Bachmann, who is a Brussels-Leipzig product, Swiss by birth, recipient of decorations from foreign nations. Since 1916 in the United States, Mr. Bachmann has made a name for himself as a skillful composer, author and violinist. The "Romance" is somewhat in the same style as that of Rubinstein, melodious and effective, short, but long enough. The "Mazurka" is genuinely Polish, as it should be, with vigor and fine snap; the double stopping in the second part is optional, and all of it is natural and artistic. "To Eugene Conte."

## "THERE'S LOVE FOR YOU AND ME" (Song)

Arthur Troostwyk has written an excellent and singable song, for soprano, range low E flat to high G (B flat optional), but really too short, as there is but one stanza (two pages of music), verse by Thomas Hood. "Dew for the flow'ret and honey for the bee . . . but let the world pass on, dear, there's love for you and me." Plenty of variety in the melody and harmony in the accompaniment make the song interesting. "To Sophie Braslau, in appreciation."

## "SUBMISSION" (Sacred Solo)

Lucien G. Chaffin has composed many well known sacred songs, and this is one of the best, with text by Mary Star-

buck. It is easy, yet effective, dignified and simple, with climax and every refinement necessary for religious worship, echoing the text "Now at Thy feet I lay my heart, it is my all!" For high and low voices.

## "THE FAIRIES' SONG" and "A FLOWER" (Songs)

The poem by Herbert J. Brandon, Charles Hueter (so favorably known as composer, especially of much graceful piano music), has set the first song to characteristic music, with light vocal and piano part, sweetly pretty and dainty. For mezzo soprano, range low G to high F (A optional). "A Flower" has more warmth, telling of a "garden of love," where the tender flower is you, the stanzas being by Francis J. Saunders. Excellence of the very natural flow of the vocal part, and in the rich harmonies of the accompaniment make this a beautiful song. For soprano; range low G to high G. "To Helen M. Flynn."

## "VALSE ESPAGNOLE," "VALSE DU NORD" and

## "VALSE COQUETTE"

Three waltzes by a composer, Marian Coryell, with gift of pretty, natural melody combined with free flowing harmonic ideas. The first portion of the Spanish waltz is idiomatic, including the "rubato" and "holds." The "Northern waltz" seems somewhat Scandinavian, and the "Valse Coquette" is by far the most graceful and characteristic of the three. There is variety in the various sections—that is in touch, tone and tempo, as well as in key and expression, with brilliancy throughout. About grade three.

F. W. R.

## Rosemary Pfaff Gives Musicale

A thoroughly interesting musicale was given at the home of Rosemary Pfaff on the evening of August 13, the program being furnished by musicians from various parts of the country who are spending part of the summer in New York. The guest of honor was Mrs. Daniel McIntosh, supervisor of public school music in Worthington, Ind., who had just returned from attending the summer normal school in West Chester, Pa., of which Hollis Dann is the president. Among those taking part in the program were Ralph Thomlinson, baritone, who was exceedingly well received in songs by John Prindle Scott, Strauss, Geoffrey O'Hara, etc.; Carol Summers, soprano, of the Atlanta Conservatory of Music, who sang Claude Warford's "The Last Wish"; Clara Belle Adams, soprano, also of Atlanta; Gaile Beverly, who gave impersonations of Sam Bernard, Peggy Wood and Fanny Brice, and also of a minstrel show in pantomime; Dorothy Brown, soprano; Kathleen Sewell, of Atlanta, Ga., reader, and Irene Dunne. Talented little Florence Stern played a movement of a Vieuxtemps concerto and a Spanish dance with her usual fine artistry. Rosemary Pfaff gave keen delight in several selections of wide variety, but perhaps the two best liked were "Charmant Oiseau" from "Le Perle du Bresil" and a lullaby by John Duke. Piano accompaniments were furnished by Mrs. Clarence Buel, John Duke, Maurice Garabrant (organist at St. Thomas' Church) and Marshall McCurdy.

## Fine Church Position for Carroll Hartline

Carroll Hartline has been appointed organist and choir-master of Trinity Lutheran Church, Reading, Pa., to fill the place made vacant by the resignation of Henry F. Seibert, who goes to the Church of the Holy Trinity in New York. Mr. Hartline, who comes from a family of musicians, is twenty-one years of age and the youngest man ever elected to the position of organist at that church. He is a pupil of Mr. Seibert, having studied with him for about five years.

## Bonnet to Make Another European Tour

Joseph Bonnet recently finished a very gratifying season in Europe which included six recitals in Paris before crowded auditoriums. Mr. Bonnet will make another European tour before coming again to America.

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## KIRKSVILLE HAS MIDSUMMER MUSIC FESTIVAL

Kirksville, Mo., August 10.—The annual summer festival of music and drama was given at the State Teachers' College Stadium, July 19 to 22 inclusive. The music department of the college, with John Neff as director general, gave the Gilbert and Sullivan opera, "The Pirates of Penzance," as its leading attraction. A splendid cast of principals, supported by a chorus of over 100 trained voices and the college orchestra of forty pieces, aided in making this work a great success.

The cast included Ermine Thompson, formerly of the music faculty of Wyoming University and member of the Dunbar Opera Company, who has been heard here in "Tannhauser" and "Martha"; Ben Weaver, also of the "Tannhauser" cast and who received splendid praise for his work in "Carmen" last summer; Ralph E. Valentine, a tenor well liked in his former appearances, and John Weaver, who took a leading part in Greig's "Olaf Trygvason" this spring; Richard Dabney, V. A. Christy, Paul L. Coffey, Opal Crowell, Alberta Rouse, Isabel Howell, Carol

Carothers and Juanita Bradshaw, all of whom were excellent.

This yearly event of the music and dramatic departments is beginning to take its place as one of the leading attractions of the year at Kirksville and draws its audiences from a large area of the northern part of the state. Some of the operas presented in the past several years have been: "Tannhauser," "Erminie," "Martha" and "Carmen." This summer's production is the third Gilbert and Sullivan opera, having been preceded by "The Mikado" and "Pinafore," the last named having been given several years ago under D. R. Gebhart. Prof. Johannes Goetze of the college faculty had charge of the orchestral work.

Mr. Neff is completing his first year as head of the voice department and has accomplished good results. With the aid of an able training and executive staff he had a fitting climax in this summer's festival.

The dramatic department, under Prof. C. M. Wise, presented Goldsmith's "She Stoops to Conquer" on the evenings of July 20 and 22.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

## NOT BROTHERS.

"Would you be kind enough to settle a question that has been bothering me lately. Are there two brothers named Franck who are well known and famous in the musical world? How should the name be spelled, if the one I have written is not correct?"

There are not two brothers named Franck who are known as famous musicians. There was a Cesar Franck, born at Liege, Belgium, 1822, who died in Paris, 1890. Then there was Robert Franz, born in Halle, 1815, and died there in 1891; his family name was Knauth, which was changed by royal permission in 1847. Cesar Franck had a brother born 1820, but he was not famous although he was a composer. There were also other musicians by that name who are mentioned in musical dictionaries but who are not as well known.

## ADDITIONAL ACCOMPANIMENTS.

"I should like very much to know why it is that what are called 'additional accompaniments' have been written for many of the compositions of those who may be called the 'old masters' in music. It has always seemed to me that a composer knew what he wanted, and to change or add to or take away from a composition spoiled the composer's intentions and meaning. So many people take liberties with written music in these days that it is sometimes difficult to recognize what is being played or sung."

In many of the scores of the "old masters," Bach and Handel particularly, if the scores were to be played exactly as printed

they would "fall altogether to realize the intentions of the composer." This is partly from the difference in the composition of modern orchestras as compared with those employed a century and a half ago; partly also, from the fact that formerly it was the custom to write out in many cases, little more than a skeleton of the music, leaving the details to be filled in at performance from the "figured bass." The parts for the organ or the harpsichord were never written out in full except when those instruments had an important solo part; even then it was frequently the custom to write only the upper part and leave the harmonies to be supplied from the figures by the player.

Two methods of writing additional accompaniments are, first, to write a part merely for the organ; but the method most frequently and most successfully adopted, is to fill up the harmonies with other instruments, in fact to rewrite the score. Many examples of the way in which additional accompaniments for early music were written are given in the different dictionaries of music.

## GEWANDHAUS CONCERTS.

"The Gewandhaus concerts have been spoken of so frequently recently in connection with the death of Nikiach, that I would be pleased if you could give me a little information about them. How long have they been going on? I know Nikiach was the conductor for some time, but am not sure whether they are an old institution in Leipzig or not."

The Gewandhaus concerts were begun in 1743, the first performance having been given in that year with sixteen performers. Someone named Doles was the conductor at that time. These concerts were interrupted during the Seven Years' War, but again resumed in 1763 with thirty performers. They are thus about one hundred and thirty years old.

## GRIEG.

"As I have to write a paper about Grieg for our club, I would be grateful if you could send me a few items about him as I am not near a library at the moment. Would like to know who he studied with. Did he ever visit this country? What year was he born?"

Grieg was born in Bergen, 1843, and died there in 1907. He began his studies with his mother, who was a good musician. Afterwards, at the Leipzig Conservatory, he had for teachers Hauptmann, Richter, Rietz, Reinecke, Wenzel and Moscheles, in different departments of music; at Copenhagen, Gade and Emil Hartmann. He was intimate with Nordraak, a young composer, and they worked together for a Norwegian School of Music. In 1866 he founded a musical union in Christiania of which he remained conductor until

1880. He visited Italy in 1865 and 1870, where he saw much of Liszt in Rome. He often visited England, but was never in this country.

## INCIDENTAL MUSIC.

"Is the incidental music in a play written by well known composers? Does the author provide this music, or can it be written by someone selected by the theater or company producing the play? Do you think if some good music for a song was sent in that it would receive consideration?"

As the incidental music occurs during the action of a play, would it not be necessary to know to what words the music was being composed? Inquiry of a playwright, or musical producer, would help you to a knowledge of what is required. Not all compositions can be provided with words as easily as words provided with music. Incidental music was in use as far back as Shakespeare.

## De Reszke Musicale Attracts Elite

Nice, France, July 25.—Prior to closing his class in singing, Jean de Reszke gave a unique musicale at his chateau, Villa Vergemere. One half of the program was devoted to concert numbers sung by his artist-pupils. In the second half several scenes from Wagner's "Die Walkure" were presented in concert form. Among the guests were Edmond Clement, Robert Couzinou, Reynaldo Hahn, Princess Murat, the Duke of Connaught, Mrs. Barton French and many other distinguished persons, for the villa of the great master is the rendezvous for the cultured and artistic world of the Riviera, at the height of the season. As Edmond Clement remarked, "The artistic standard of the concert was on a marvellously high plane." The *Eclair* newspaper of Nice stated: "Wagner's music has never been more beautifully sung in France." Especial mention must be made of the singing of Elizabeth Burgess of Boston, who rendered the "Romeo and Juliette" waltz song in the original key. Her voice has developed remarkably under Monsieur de Reszke.

Johnstone-Douglas, operatic and concert baritone associated with the de Reszke brothers for sixteen years and a singer and musician of great gifts, and Juan Lorenzo, Spanish baritone of the Cannes Opera, a master of flexibility and finesse, came in for their share of applause.

The Duke of Connaught remarked on leaving that he regretted that the concert had not lasted two hours longer.

## Charles Mertens in Radio Program

Charles Mertens, baritone, formerly from Bridgeport, Conn., but now a resident of Brooklyn, is fast forging to the front. He has given two concerts at Apollo Hall, Brooklyn, during the past season, on both occasions winning the approval of press and public. His last appearance was at Bedloe's Island, N. Y., at the radio station, on August 1, when his rich baritone voice was broadcasted and enjoyed by thousands of invisible listeners.

## Laros Gives Recital for Free Library

Earle Laros, the pianist, recently gave an informal recital at his summer home at Manset, Me. On August 21 he appeared in a public recital at South West Harbor for the Free Library of that place.

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## ACROSS THE COUNTRY

(Continued from page 34)

milian Pilzer, Alexander Bloch and Clarence Adler. She is also an able pianist.

**Regina, Sask.**—Recently a powerful radio apparatus was installed on the Leader Building, Hamilton street, and now the city has been linked up, as it were, with the rest of the scientific world. Test messages have already been sent 900 miles successfully. The first radio concert was given chiefly by local talent on July 28. The program included a piano solo by B. M. Laubach, violin solo by R. H. Cooke, and vocal solos by Alfred Heather. Several phonograph records, including the "Ave Maria" by Schubert-Wilhelm, an address by the Hon. Charles A. Dunning, and one by the Mayor of Regina, Hon. Grassick, together with news items, market reports and baseball scores, made up the remainder of the program.

Regina's Choral Society refused to consider the resignation of its leader, Professor Laubach, which was recently tendered, and unanimously voted that he continue as director. For many years Mr. Laubach has labored faithfully for the advancement of music in Saskatchewan. In Regina he is called "The Father of Music," a title to which he is worthy, especially if one considers that he was one of the first musicians to settle here and ever since has given both time and attention to promoting the cause which is so dear to him. "You could hardly believe conditions as they existed in the West at that period," commented the professor in the course of a recent interview. "In looking backward over those early years and recollecting how few there were then that understood and appreciated good music, it seems hardly possible that Regina should have attained the standard it now holds." Members of the Choral Society and other organizations are loud in their praise, for he has not only accomplished much, but he is also thoroughly up-to-date and quite capable of "holding his own."

Alma Ward, pianist, is at present holidaying in Toronto. A Canadian composer and poet who is enjoying widespread popularity is Jonathan Hughes Arnett, of Regina, of whom his fellow townsmen are especially proud. R. G. B.

**San Antonio, Tex.**—Mrs. H. M. Madison entertained on July 27 in honor of Carol Robinson, pianist of Chicago, who has been holding a normal class here at Our Lady of the Lake College. During the evening Miss Robinson contributed several numbers, which were greatly enjoyed. Her technique is splendid and her tone is big and sonorous. The compositions rendered were by Balakireff, Debussy, Chabrier, Granados, Chopin and Rosenthal. Daisy Polk, soprano, who has recently returned from Dallas, sang in splendid voice three delightful songs by Oscar J. Fox, with the composer at the piano; they were "Night Song," "The Brookside" and "Entreaty." By special request Mrs. Madison played a Debussy prelude and a Rubinstein etude in her usual splendid form.

Frida Stjerna, Swedish soprano, was heard in a radio-telephone concert, August 8, broadcasted by the Evening News. Ethel Brown was at the piano.

Mme. Stjerna left August 12 for New York where she will make an intensive study of teaching talented children. Josephine Lucchese, soprano, is in the city visiting her parents and renewing old friendships. S. W.

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**Trenton, N. J.**—At a recent meeting of the Trenton Male Chorus, which marked the close of a successful season, Otto Polemann was re-elected to direct the singers for the coming year. Hermann Mueller was named president of the organization, and the other officers chosen were as follows: Martin Raftery, vice-president; Edward E. Lutes, treasurer; William A. Bagby, secretary; Charles W. Pette, accompanist; Ambrose H. Allen, business manager, and Edwin S. Sutton, assistant business manager. The board of directors comprises William J. Convery, James A. Newell, Hiram A. Delp, William Mueller and Howard Nutt.

A popular feature of Winkler's Band, which gives concerts every Sunday and Wednesday afternoons at Cadwallader Park, is the playing of requested programs. A great many letters and telephone messages continue to reach Martin Mayer, suggesting numbers to be played at near future park concerts. Inclusion of request numbers in the program will be continued by Mr. Mayer as long as desired favorites are made known. Expressions in almost every case are for the better class of standard compositions, and, judging from the favor with which concerts given other Sundays have been greeted, such is the popular style of music with Trentonians. F. L. G.

**Woodmont-on-the-Sound, Conn.**—The third Sunday night concert took place at the Country Club on July 23, when Elizabeth Packard Larsen, reader, of Springfield, Mass.; Caroline Lubenow Thorpe, soprano, of New Haven, and William McManus, tenor, assisted by W. Earle Fulton at the piano, gave the program.

Florence Otis, of New York, was the week-end guest of Major and Mrs. William Pierson Tuttle, having returned from a successful concert tour of the West. She gave a song recital at the Country Club July 30, before a large audience, many of whom were prominent musicians from New Haven and vicinity. Mrs. Clarence B. Bolmer was at the piano. The program opened with a group of English, French, Russian and Swedish folk songs, which were followed by the Bell Song from "Lakme." Among the other groups were three songs which had been written for and dedicated to Miss Otis by Claude Warford, Terry and Ralph Cox. The latter song was still in manuscript, having been given to her as she was leaving on her Western tour. It is entitled "On the Road to Spring." Strauss' "La Primavera" closed the program and was sung in Miss Otis' inimitable manner. She has been coaching with Claude Warford the past season, and is booked for many dates next season. The summer colony at Woodmont owes much to Mrs. William Pierson Tuttle, chairman of the entertainment committee of the Country Club, as it is through her that such excellent artists are obtained. G. S. B.

**Beatrice MacCue Features "Dan Cupid"**

Beatrice MacCue, the contralto, has been singing Mana Zucca's latest hit, "Dan Cupid," with success. She intends to include it on all her programs the coming season. Dorothy Jardon says that no program will be complete without this charming song.

**ERNEST KNOCH**

In a recent snapshot taken abroad. Mr. Knoch sailed on the America on August 15 for New York, having spent a delightful summer in the wonderful mountains of Germany, with occasional trips to Munich and other cities. He will conduct during the fall engagement of the San Carlo Opera Company at the Century Theater, New York.

**National American Music Festival Plans**

(Continued from page 5)

Athens, N. Y.; Delia M. Chapman, Buffalo; Mildred A. Grabenstatter, Buffalo.

The participants in the piano contest will be Myrtle Webster, Toronto, Canada; William Arthur Vogel, Granville, Ohio; Gertrude Claudia Peeples, Buffalo, N. Y.; Ida M. Cohen, Olean, N. Y. In the violin contest those to be heard are Joseph Rush Kasler, San Antonio, Tex.; Audrey Call, Marion, Ind.; Esther Elizabeth Duerstein, Buffalo, N. Y.; Alice Marie Coppins, Dixon, Ill.

Thursday evening marks the open competition contest for male choruses, the adjudicators for which are Dr. A. S. Vogt of Toronto, Canada, and Dr. T. Tertius Noble, of New York. The contest numbers are Bullard's "The Sword of Ferrara" (accompanied) and MacDowell's "From the Sea" (unaccompanied). Friday afternoon will see the continuation of the young artists' contest, and in the evening the open competition for mixed chorus will take place with the same adjudicators. The contest numbers will be William Lyndon Wright's "The Open Sea" (accompanied) and Arthur Foote's "The Wind and the Day" (unaccompanied).

Saturday matinee's program will consist of a group each by David N. Kahn, winner of last year's contest in piano, and Edna Zahn, soprano, winner of last year's contest in voice. The contests among the local church quartets will also take place at this time, the contest numbers consisting of Chadwick's "God to Whom We Look Up Blindly" (accompanied) and Mathews' "Fierce Raged the Tempest" (unaccompanied). For that evening the contest among the local church choirs is scheduled. The accompanied number will be Parker's "The Lord is My Light" and the unaccompanied one will be Phillip James' "Ballad of Trees and the Master." Choral societies from Buffalo, Toronto, Utica, Amsterdam, Wilkes Barre, Detroit, Pittsburgh, East Aurora and Scranton are to participate.

Among the composers whose names are to be found on the programs are Edward MacDowell, H. T. Burleigh, John Powell, Griffes, Watts, Cadman, Hueter, Fisher, Ethelbert Nevin, Mason, Marian Bauer, David Guion, Kramer, Rogers, Chadwick, LaForge, John Prindle Scott, Edward Horsman, Dwight Fiske, Campbell Tipton, Arthur Foote, Carolyn Wells Bassett, Joseph W. Clokey, Gena Branscombe, Werner Josten, Arthur Whiting, R. Nathaniel Dett, Pearl Curran, John Rodenbeck, Charles Gilbert Spross, Anne Miller, Alexander Matthews, Francis Moore, Samuel Gardner, Alexander Russell, Roland Farley, Anna Case, John Alden Carpenter, Walter Goodell, George F. Lindler, Densmore, Seiler, O'Hara, Homer, Fred Meyers, Daniels, Clough Leichter, Easthope Martin, Harriet Ware, Florence Newell Barbour, Cornelius Rybner, Frederic Knight Logan, Bruno Huhn, Harry Moore, Bryceson Treharne, Grant Schaefer, Mrs. H. H. A. Beach, Fay Foster and William Arms Fisher. B.



NEW

YORK



# MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO ENTHUSIASTIC OVER BOHEMIAN GROVE PLAY

### Local Notes of Interest

San Francisco, Cal., August 15.—The Bohemian Grove Play for 1922, which was first given among the giant redwoods near the Russian River, was repeated before a large and enthusiastic audience at the Tivoli Opera House on the afternoon of August 11. The novelist was Charles G. Norris and the composer was Nino Marcelli. The collaborators of these grove plays work for the love of their art and the high ideals of their club. Mr. Marcelli has invested his score with originality, vivid colorings and melodic phrases. It is an inspired work, cleverly and significantly orchestrated. One of the outstanding episodes was the choral number, "The Invocation to Dagon," which was excellently rendered by the finely drilled chorus.

The two soloists of the occasion were Doria Fernanda and William S. Rainey. Miss Fernanda has the distinction of being the first woman to participate in any of these Bohemian Grove Plays; she sang "The Mother Song" with her accustomed finesse and effective manner. Miss Fernanda's contralto voice is one of unusual richness and the song was well suited to her. William Rainey gave the narrative of Saph and aroused the enthusiasm of his hearers through the intelligence of his interpretation.

After the excerpts of "The Rout of the Philistines," the remainder of the program consisted of portions of other compositions by the talented members of the Bohemian Club. It is quite safe to state that the Grove Play of 1922 was one of the most inspired works and most lavishly produced performances ever presented by this splendid organization.

### SAMUEL D. MAYER DEAD.

The San Francisco musical and social colony is saddened by the sudden death of Samuel D. Mayer, who was the unfortunate victim of an automobile accident. Mr. Mayer was one of the best and widely recognized organists residing in San Francisco, where he was active in his profession for over fifty years. He was for many years organist at the First Congregational Church and also occupied a similar position at one of the Masonic lodges. Mr. Mayer leaves a family, as well as many sincere and close friends, who will greatly miss his association and feel his loss.

### NOTES.

Isabelle Marks, the prominent vocal instructor of San Francisco, has returned from her summer vacation and is again busy at work in her studios in the Kohler & Chase Building. Mme. Marks has many splendid pupils now, and many young singers before the public of the bay regions of San Francisco have studied with this well known pedagogue.

She predicts a very active season in her studios for 1922-1923.

The Ada Clement Music School announces the appointment of Rena Lazelle, formerly of New York City, as the head of the vocal department. Miss Lazelle, a singer of merit, is well qualified to head this responsible position. At one time Miss Lazelle was a teacher at the Illinois Woman's College, later occupying a similar position at the Tiffany School of Music in Springfield, Ill. She was then appointed assistant professor of the University of Kansas vocal department, serving in this capacity for more than two years. Miss Lazelle resigned this position to accept Miss Clement's offer to take charge of the vocal division of the Ada Clement School.

Marie Mikova, New York pianist, gave a recital at Wheeler Hall, Berkeley, on the evening of August 3. Miss Mikova was in excellent form, playing her taxing program with a stupendous amount of technical assurance, emotional abandon and interpretative skill. These qualities were evidenced in her finished rendition of the Mendelssohn "Variation Serieses." Atmosphere and tonal delicacy were displayed in her interpretation of Debussy's "Children's Corner," and this finely descriptive number earned for her the hearty approval of the large audience.

C. H. A.

## LOS ANGELES STILL ENJOYS HOLLYWOOD BOWL CONCERTS

Jaroslav de Zelinski Dead—Mrs. Theodore Thomas to Be Honored—Other Notes

Los Angeles, Cal., August 15.—The lure of beauty is still a compelling force with the thousands who attend the concerts at the Hollywood Bowl under the magnetic direction of Alfred Hertz. The concerts have extended beyond the allotted time. Mr. Hertz's reading of the Wagnerian numbers caused a real ovation, and Anna Sprotte also scored success with her singing of three songs by Wagner.

### JAROSLAV DE ZELINSKI DEAD.

Jaroslav de Zelinski, for a number of years a resident of Los Angeles, where he was held in high esteem, died July 25 at Santa Barbara, where he has lived since last fall. Mr. de Zelinski was a native of Poland, a member of the nobility, and distinguished himself for bravery in the Polish revolution. Later he came to America, joined the Union Army, and served in the Civil War, from which he retired with honors. His compositions have been heard frequently in Los Angeles, notably his "Heroic March," which was played by the Philharmonic Orchestra. Although over seventy years of age, the fine, erect bearing of the scholarly gentleman gave no indication, until his late illness, of the many years of activity he has enjoyed. He

will be long remembered by those whom he honored with his friendship.

### NOTES.

Bessie Bartlett Frankel, the new president of the American Music Optimists of Los Angeles, a club founded by Mana-Zucca at the time of her visit to Los Angeles, has taken up her duties with her customary zeal, and plans are rapidly being evolved for next year's work. Works of merit will have a chance to be heard, as manuscript programs will be frequently given.

A heartening bit of news to the local artist is the concert plan recently organized by J. T. Fitzgerald, called the Fitzgerald Concert Direction.

A concert series to be presented by resident artists, called "Six Narrative Concerts," will include "Music of the Orient," "Musicians in Revolt," "Nature and Mysticism," and several other equally captivating groups.

The various music clubs of the Southland are arranging a luncheon and reception in honor of Mrs. Theodore Thomas, who will arrive in Los Angeles early in September.

There will be a Theodore Thomas Day at the opening of the big industrial exposition to be staged here the week of September 1.

Constance Balfour, well known soprano, is spending her August vacation at a northern resort.

Studios are rather quiet this month. Carl Bronson seems busy, however, in his attractive studio in the Music-Arts Building. Richard Buhlig has a summer class, and Homer Grunn gave a recital last week presenting Marguerite Porter, a gifted child of thirteen years.

J. W.

## Stella Genova Opens Studio in New York City

An announcement of unusual interest has been received to the effect that Stella Genova, an American soprano, will open a studio in the Metropolitan Opera House Building. This is good news to the many friends and acquaintances of this singer. Mme. Genova returned to America last spring after fifteen years of study in Europe with the best singing masters and throat specialists. It was her intention, when she went first to Paris, to prepare for the concert and operatic stage, and after two years of intensive study with Mme. Marchesi she became very interested in teaching, particularly the fundamental principles of voice placing and breath control. For three years she was an assistant in the Marchesi Studio.

Since that time she has studied and worked with several of the world's greatest masters. Mme. Genova is an important acquisition to the studio life in New York. It is her aim to perfect the voice in the fundamental principles of production, so that a pupil upon leaving her is fully equipped and ready for the concert and operatic coach.

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By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

**DEVELOPING AN ORCHESTRA IN A SMALL CITY OR RURAL DISTRICT**

Charles E. Green, Supervisor of Music, Marion County, Ohio, Tells the Problems of the Undertaking and Outlines the Method of Procedure

[The organization of a school orchestra in a fair sized city is an easy matter, compared with the organization and training of a similar group in the small town. Mr. Green has accomplished a fine work as county supervisor, and his suggestions will prove of inestimable value to the young and inexperienced supervisor who has the same problem to solve.—The Editor.]

"In the preparation of this paper the paramount thought has been to try to give a few practical suggestions which may be of constructive value rather than to present some beautiful theory which, however well it might be made to appear on paper, could not be used in helping to solve those problems confronting us in every-day teaching. If many of the statements seem obvious, it is because of a sincere desire not to omit anything that to the writer seems to be of prime importance.

"The development of the orchestra in a small school system is necessarily a problem which must be worked out almost entirely by the supervisor, as opportunity for help outside the school is very limited. This makes it absolutely necessary that he have an adequate knowledge of instrumentation and a fair degree of familiarity with all the instruments of the symphony orchestra. Previous experience in playing some one of these instruments, together with orchestral routine, is almost indispensable, for without this experience the many situations ever present in this activity are bound to have a disheartening effect upon the project as a whole, and sooner or later the futility of the whole procedure will become apparent. This proves a stumbling block for many because of the belief that a teacher must be an expert on each instrument he attempts to teach. This is not essential, and would not be possible; however, any teacher can become familiar enough with each instrument to be able to start the pupil and continue the work for some time.

"In developing the orchestra we have first to consider the development of the individual pupil, for there are few small cities, and practically no rural communities, that have facilities whereby pupils may receive private instruction outside the school, and that which is provided is generally of such a character as to make its value doubtful. This is unquestionably the biggest problem facing the supervisor, for it means that the opportunity to study the different instruments must be provided by the school, and consequently must be taught by the supervisor or assistants. If at all possible it is desirable that the school furnish this instruction free. Such a plan will give all the pupils an equal chance and provide encouragement for others to take up the work. If it is impossible to have this arrangement, classes of the different instruments can be organized for instruction to be given under the direction of the supervisor.

"Because of this condition the attitude and cooperation of the Superintendent of Schools should not only be favorable, but also active, for it is from this source that very needed essentials for success are secured. One hundred per cent. enthusiasm, together with a confidence in your own ability and a vision of the future orchestra, will go a long way toward making an active co-partner of your superintendent. Without this aid and approval it will be much better to postpone any consideration of the subject until a favorable attitude can be obtained.

"Do not neglect your Board of Education. See to it that you are given the opportunity to present the subject to the entire Board. Be careful to stress the educational as well as the social value of the work. Convince them that you can really build an organization that will be worth the time and the money expended and of which the community will be proud; then bend every effort to make good your promises. The future of the orchestra will depend largely upon the success of your first year's work. The average Board of the small school is likely to be conservative and needs considerable attention. However, the strong appeal which this work makes, coupled with the fact that it presents the only satisfactory method for the child to receive instrumental instruction, should overcome this difficulty.

"In the small city and rural district during the initial organization we are not likely to find many pupils who have ever studied an instrument, so that at the outset we must depend on interested students with no previous experience. In this connection it is the writer's opinion that much time and trouble can be avoided if proper care is exercised relative to the selection of pupils for this work. This depends somewhat on the policy of the school. The ideal way is to have some standard of attainment in the regular music work, and if this is not possible then the supervisor should not hesitate to discourage pupils who are tonally and rhythmically deficient and have no natural capacity for the subject. Students of this kind materially retard the progress of the rest of the group. If we select pupils who have a good working knowledge of tone and rhythm, and are able to sight read fairly well, we have lightened our task considerably. We have three processes to consider in the teaching of instrumental work: first, tone and rhythm taught through the ears; second, notation taught through the eye; third, the technique of the instrument. If we can dispose of the first two before we start the third we can accomplish the desired result in a much shorter time.

"In this connection experience has proven that the higher the type of grade work in the regular music course, the greater will be the opportunity for the orchestra to succeed. Where the pupil is poorly prepared in the fundamentals of tone, rhythm and notation, the task is immeasurably greater. If it is impossible to select this type

of pupil, due to inferior grade work or in a school where music is a new subject, some such test as the Seashore Measures of Musical Talent can be used very effectively. Quite often we find pupils having the native ability and desiring to take up this work who are discouraged by the parents because of the outlay incurred by the purchase of instruments. Many other excuses are offered, but the above named is generally the cause of the refusal. In all such cases a personal interview should be arranged and the proposition made attractive enough to bring about a more favorable attitude. This plan seldom fails and is the means of securing many more pupils than would otherwise elect the work.

"The problem of instrumental equipment is always a difficult one. The most satisfactory way to overcome this is for the school to own the unusual instruments. They can be secured by the direct purchase of the Board, the same as other equipment, or by using the receipts of musical entertainments especially prepared with this in mind. A combination of both methods is very satisfactory. We find the average Board of Education rather slow to respond to the suggestion that it purchase instruments. A direct appeal can be made to this conservatism by suggesting the purchase of good second-hand instruments which can always be obtained more reasonably and are much better than cheap, new instruments. School-owned equipment provides a larger and more complete equipment than would otherwise be possible. Almost without exception the parent is willing to purchase an instrument of unusual type whenever the child demonstrates his ability to play. The instruments usually needed are string bass, cello, viola, French horn, oboe, bassoon and tympani.

"The ever changing personnel of the orchestra due to graduation of pupils and other causes, must be carefully considered, for in the small school the loss of any one of the instruments impairs the instrumentation. This can best be taken care of by starting pupils low enough in the grades that the membership can be assured for the greatest number of years, and by having pupils ready to take the place of those leaving school. Pupils as far down as the fifth grade can be started to advantage. The supervisor, by proper suggestion, can influence to a great extent, the choice of the particular instrument which a pupil decides to study. It is not a difficult task to substitute the French horn for the cornet, the oboe for the clarinet, the viola for the violin, etc., or to convince the pupil of the advantage of playing one of the unusual instruments for which there is always a demand but little competition.

"The beginning student should be encouraged in every possible way. The junior orchestra will do much in keeping the new student interested. Where it is impossible to have an organization of this kind it will pay to include all students in at least one concert. This can be given at the end of the school year, so as not to interfere with the private or class instruction any more than necessary. Music of a grade suitable for the first year student can be secured. The contact afforded by playing with older and more advanced players is a great aid and inspiration to the new pupil. In the all new orchestra the ensemble work should be started as soon as possible. However, nothing is gained by starting ensemble playing before the student has had sufficient work to be able to play correctly simple exercises and studies. The amount of time required to do this, of course, depends somewhat upon the number and kind of lessons and the amount of time given to practice. Because of the lack of outside diversions usually found in the larger district, conditions in the small school are ideal for regular daily practice. This condition also gives an in-

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creased prestige to the orchestra and makes its place one of importance in the community. Under favorable circumstances it is possible to render a program at the end of the school year. No pains should be spared with this first concert, as it is the best selling talk you can possibly give your community. In making a program, care must be taken that the material selected is not too difficult. It is always better to play easy music artistically than to attempt music of a grade which makes excellence of performance impossible.

"There can be no question but that the popularity and encouragement given to this work in the small school has been due, in part, to the success attained in the schools where this instruction has been included in the program. Where adequate time has been allowed and competent instruction provided, the results have been very gratifying and the plan meets a real need in the community. Whereas, the city boy and girl have facilities which provide a way for them to receive instrumental work without the aid of the school, this is not possible for his less fortunate cousin in the small place. However, once the opportunity is given to the rural pupil he makes the most of it. The lack of opportunity to hear professional orchestras and other artistic concerts is somewhat of a handicap, but this can be overcome in part by substituting the Victrola and by providing lecture course material of a high standard. The inspiration gained from hearing good music, artistically rendered, is an important factor in the child's development and should be provided by one of the above means. All things considered, we have every reason to believe sincerely in the ultimate success of this work in the small city and rural school, and the effort necessary to promote it will be amply repaid by the service rendered.

"A brief summary of the most essential points may be given:

1. Adequate preparation on the part of the supervisor.
2. Cooperation of the school superintendent and the Board of Education.
3. Adequate time provided during regular school hours and proper credit given for same.
4. Development of the individual pupil.
5. Adequate attention given to regular grade music.
6. Larger instrumentation provided by means of school-owned instruments.
7. Free instrumental instruction wherever possible.

"In conclusion, it may be stated that no attempt has been made to discuss the grouping of classes for instrumental instruction, the conducting of orchestral rehearsal and other routine for the reason that this information is available in printed form, and must be made to meet the needs of the individual school."

#### MacLaren Fills All Dates in Spite of Strike

Gay MacLaren, who has been filling some engagements at the summer sessions of the Southern and Middle Western universities, writes that she is rather glad to be on the last one. It is a strain not to know just how far you are going to get, and, if you do get there, whether you are going to get back again. However, she has played in luck and made all the dates, and she says she did enjoy the summer schools—to say nothing of how much they liked her.

At the big independent Chautauquas, of course, she is a prime favorite. Dr. Heaton writes from Winona Lake, where she played July 27 and 28: "She is the greatest in America today." She returned to Beatrice, Neb., for two dates in August, having appeared there twice last August.

After her last date at Richmond, Ind., she will probably run to New York to look over the new plays, and will then start on the Western trip, going out as far as Salt Lake, back through the South, and into New England, all before the holidays.

#### Rafael Joseffy School of Music Opens Soon

The Rafael Joseffy School of Music, at 329 West Eighty-sixth street, New York, founded by Rosa Wolff, a favorite pupil of the late Rafael Joseffy, will open its regular fall and winter term on September 15.

Although the higher art of piano playing (as the name of the school indicates) will be the outstanding feature of this institution, all other branches of music will likewise be taught, as Directress Wolff has secured the services of a very capable staff of teachers, many of international fame.

The school is centrally situated on West Eighty-sixth street near Riverside Drive, being easily reached by bus line, Broadway surface and subway lines, as well as by west side elevated roads.

Applications for lessons from all parts of the United States and Canada have been received in large numbers, and judging from present indications the enrollment promises to be a large one.

#### Harold Land Gives Recital in Stockbridge

Harold Land, the baritone, was heard in a recital in Stockbridge, Mass., on the morning of July 20, in songs by Noble, Tschakowsky, Chadwick, Scott, Fearis and Knapp. The affair was a great success in every way, being a return engagement.

July 29 he appeared at the residence of William P. Youngs in recital with Harriet Cook Youngs, at their country home, West Meadow, Stony Brook, L. I. Mrs.



Photo by Bauer

CALEDONIA PUBLIC SCHOOL ORCHESTRA, MARION COUNTY, OHIO

O. E. Green, director, and L. E. Gayman, superintendent.

Youngs was heard in Spanish and French songs, and Mr. Land sang old Italian and French songs. Among those present were Prince and Princess Rospigliosi, Leonora Sparkes, Mme. Fontenay-Coudert and others.

#### Leps Orchestra Plays Hill's "Grania"

Mabel Wood Hill's orchestral prelude to a drama, "Grania," was performed at Willow Grove Park, Pa., a fortnight ago with fine success; it has also been performed by the Kriens Symphony Orchestra of New York. Conductors who are on the lookout for meritorious works by an American will do well to inquire as to this composition. At Willow Grove it had excellent rehearsal and was given on succeeding days. "It went very well," says one who heard it. Hamille, of Paris, is publishing the work, and Schirmer has in hand a new song with French text, "Les Veux," which will soon be issued.

#### George Reimherr at Gloucester, Mass.

George Reimherr again gave a recital of heart songs and ballads at the Hawthorne Inn Casino, on Thursday

evening, August 10. His program included many old favorites which gave great pleasure to a large and prominent audience. Mr. Reimherr's voice was at its best in beauty of coloring and expression. And his perfect diction, coupled with the artistry of his interpretations, made the evening one that will long be remembered in Gloucester. He was assisted by the Ampico recordings of Liszt's sixth Hungarian rhapsody and Rachmaninoff's prelude in G minor played by the composer of the latter. Mr. Reimherr was splendidly supported by Alice MacDowell, the Boston pianist and accompanist.

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## Musical Comedy and Motion Pictures

### "MONTE CRISTO."

On Monday night of last week William Fox presented at the Forty-fourth Street Theater his newest super-film, "Monte Cristo." This, without doubt, is the most consistent, best acted, directed, and presented film that has yet come from this studio. The director, Emmett J. Flynn, followed closely the play made famous in this country by the late James O'Neill. The feature has been divided into two parts, and the first part, taken in its entirety, is one of the most satisfying from every viewpoint of any film shown; in fact, there is no criticism to be offered. Greatest care has been taken for details. The second part was not quite as good as the first. This no doubt was due to the story, and the changes which were made for the screen production.

The cast was headed by John Gilbert, who played the double part of Edmund Dantes and the Count of Monte Cristo. He did some excellent work in part one, but was not so effective in the latter half. Special mention is deserving William V. Mong, who played the part of the innkeeper, and particularly interesting was the characterization of Abbey Faria by Spottiswood Aitken. In fact the entire cast seemed to have been chosen with great care.

After the summer season with its great quantity of cheap and inferior films, "Monte Cristo" is looked upon as a masterpiece. The sincerity and the splendid regard for atmosphere, period and other details that go to make a good picture, have been splendidly handled. It would not be surprising if this picture would remain for several months at this theater. Erno Rapee, musical director of the Capitol, arranged an excellent musical score.

### "LIGHTS OUT."

On Thursday night of last week the Vanderbilt Theater opened its doors to an amusing farce comedy entitled "Lights Out," by Paul Dickey and Momm Page. This happens to be rather good entertainment except on a viciously hot night like last Thursday; but, despite that, the audience laughed and seemed to enjoy itself. The dialogue was not particularly clever, but there was a certain twist to the story and the plot that smacked of originality. It was a crook play and a fine burlesque on motion pictures and scenario writing.

The comedy is in three acts. The first takes place in the observation car of an overland limited. There is nothing particularly snappy about this scene, but it has a good punch at the finale. The plot centered around a young fellow, Egbert Winslow, played by Robert Ames, the hero, who was supposed to be traveling with a suit case filled with valuables. The crooks discover that he has a priceless (in his own mind) scenario all about crooks, thieves and the like. Sebas, the head cook, was played by Felix Krembs, and his partner, Hair Pin Annie, by Beatrice Noyes. Both of these parts were particularly well done, but some of the smaller characters were exceptionally good—Silent Jim, High Shine Joe and Butts McAllister. Marcia Byron was very satisfactory as Barbara, the heroine.

As far as entertainment goes, it is certainly better than the usual attractions offered at this time of the year.

### "THE THRESHOLD."

The last group of plays to be offered during the summer by The Threshold Players began last Tuesday night. The four plays presented were: "The Asking Price," May Emery Hall; "Love! Love! Love!" by Evelyn Emig; "The Sister's Tragedy," by Richard Hughes, and "Revenge," by Rachel Crothers. These playlets were much more entertaining than the group offered last month. The young actors and actresses not only interpreted their individual parts well, but there was also a noticeable improvement. At the termination of two weeks the school will have a month's vacation, beginning the winter season October 1.

### "THE WOMAN WHO LAUGHED."

On Wednesday evening of last week "The Woman Who Laughed," by Edward Locke, had its premiere at the Longacre Theater. We were offered a twentieth century Lucrezia Borgia, mixing her poisons before us. Here is a wife who has to resort to extraordinary means and methods to hold the affection of her little husband. When the play opened we were told by the husband and step-sister that the sleeping potion which had been given to friend wife had worked beautifully, so they found the whole house to themselves. But friend wife surprises them and suspects. She did not take the final drug, thus discovering everything. She in turn offers her sister and her husband a cocktail which is drugged. Immediately they pass into oblivion. She then gets her clothes line, ties them securely together and fastens them to the couch. She then revives them with household ammonia, and it is then, amid peals of insane laughter and much mixing of drugs, that the wife invents a modern chamber of horrors. Of course all ends well. After cutting herself free, the sister flees the house, and the husband declares his wife is the only woman in the world he ever loved.

So much for the inane "Woman Who Laughed." The part of the husband is played by William H. Cowell, the sister by Gilda Leary and the wife by Martha Hadman. These three constituted the entire cast, and, despite the material, many of the scenes were admirable.

### THE RIALTO.

Despite the terrific heat of last week, large audiences attended the performances at the Rialto, where the feature picture offered Wallace Reid, Conrad Nagel, Bebe Daniels and Julia Faye in "Nice People," a William De Mille production from the play by Rachel Crothers. "Nice People" was one of the stage successes of last season, and the screen version bids fair to be equally so. The picture is worth seeing, for, in addition to the splendid acting of the four leading characters, the story itself affords material for reflection—that of a society girl who realizes that life is something more than merely a matter of smoking, drinking, dancing and having a good time generally. The remainder of the picture part of the program, contained a Vitagraph comedy, the usual interesting Rialto Magazine and an extremely funny Sullivan Cartoon Comedy, "Felix Comes Back."

The overture was the Rossini "Semiramide," played by

the orchestra under the alternating direction of Hugo Riesenfeld and Joseph Littau, which closed with a fine climax, arousing the audience to hearty applause. Riesenfeld's "Classical Jazz" was another number which met with the approval of the listeners, for it has a fine swing to it and the orchestra played it as though thoroughly enjoying it.

The voices of Ruggiero Baldrich, tenor, and Giuseppe Interrante, baritone, blended well in the duet from Bizet's "Pearlfishers." Michael Leonoff, violinist, who made his local debut, proved to be an artist of skill and musicianship, although we would have preferred a different selection rather than the old warhorse, "Faust" fantasy, by Sarasate. The Wurlitzer was used for the comedies.

### THE RIVOLI.

Rudolph Valentino in Fred Niblo's production, "Blood and Sand," continued for a second week at the Rivoli. Apparently there was no abatement in the interest created by this particular work, if one is to judge by the large crowd that continued to fill the theater night after night in spite of the unusual heat. The program was the same as the previous week, consisting of the Rimsky-Korsakoff "Capriccio Espagnol," played by the Rivoli Orchestra with Frederick Stahlberg and Emanuel Baer conducting; "Scenes in Sunny Spain," a Pathe review; "A Night in Spain," sung by Augusto Ordenez (baritone), Miriam Lax (soprano) and Susan Ida Clough (mezzo soprano), assisted by the Rivoli Ensemble; a ballet divertissement by Martha Mason and an Earl Hurd comedy, "One O' Cat."

### THE STRAND.

The prologue, and in fact the entire musical program, was unusually good here last week. Carl Edouarde, conductor, directed his men through favorite selections from "Il Trovatore." The entire effect was one of musicianship and high standard. The number closed with a duet from the opera, sung by Kitty McLaughlin, soprano, and Fernando Guarneri, baritone; it was well interpreted. The prologue was sung by Harrison Brockbank, baritone. Joseph Plunkett, general manager, had arranged a colorful setting and the singers' two selections were well received. At the end of the program there was an organ solo, which completed the musical numbers.

The feature picture was "The Masquerader," with Guy Bates Post playing the dual role, with the film version based on the play of John Hunter Booth. The picture has met with sufficient interest to be continued for a second week.

### THE CAPITOL.

Winifred Byrd was the guest artist here last week. This charming American pianist has won many thousands of new admirers of her art. Her selection was the Grieg concerto in A minor, which she played with the Capitol Symphony Orchestra, under the direction of David Mendoza. Miss Byrd has a certain delicacy and beauty of tone that is charming. Her technic is splendid. She made a fine impression upon the Capitol audiences, thousands of whom have heard her many times, with our various symphony orchestras. She was forced to encore.

Doris Niles was the principal dancer in a number entitled "Whispering Flowers." It was dainty and beautifully danced. Miss Niles was assisted by six ballet girls. It must be remarked that her toe dancing in this number was as charming as anything we have seen. Part III was the "Merry Wives of Windsor," given as an overture by the symphony orchestra. Mr. Mendoza conducted. The musical program ended with an organ solo played by the assistant organist. It has been noticed that in the last couple of weeks these selections on the organ are not programmed. It surely cannot be possible that they are considered of little importance. The Capitol possesses one of the finest theater organs in the country, and the chief organist, Mauro-Cottone, is a musician of undisputed reputation. It would seem that it is just as necessary to educate the masses to a high standard of appreciation for this noblest of all instruments, as the excellent work accomplished by the symphony orchestras in all of the large motion picture theaters is emphasized.

The feature picture was the film version of Mark Twain's famous story, "The Prince and the Pauper." The child actor, Tibi Lubin, was very good, and the directors surrounded him with an excellent cast. The entire production was carefully thought out and well executed; in fact, they have produced a fine feature, but "The Prince and the Pauper" as a story is not particularly well adapted for screen use, and, despite all of its excellent qualities, it is a matter of doubt as to how successful it will be when released throughout the country. It was noticed that many times during the showing of Friday evening there was an inclination on the part of some of the audience to laugh when laughter was quite uncalled for. This was particularly noticeable in the scenes of the Infanta of Spain—a dainty little creature who looked as if she had stepped from a Velasquez canvas. By the way, the direction must be congratulated on this point, for whoever was responsible for these scenes knows his Spanish art.

### NOTES.

Dorothy Francis has just returned from several months' stay in Europe. She is returning to sing for Henry W. Savage in his new production, which will shortly be announced. It will be remembered that Miss Francis was particularly successful in the revival of the "Merry Widow," which was offered last season under the same management.

"Tangerine" has one week more to go at the Casino, and then the original company will be sent on tour.

"Good Morning, Dearie" will also end its engagement on August 26. George White's "Scandals" will be the new attraction at the Globe.

"The Yankee Princess," a musical comedy with an interesting cast, will be offered by A. L. Erlanger around the first of September. This is known in Berlin as "Die Bajadere."

The Gaiety Theater opened this week with an English comedy, "Tons of Money."

John Golden, the producer, has taken over the Little Theater for a term of ten years. The name will be changed to

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the Golden. The first production will star Marie Tempest in "A Serpent's Tooth."

MAY JOHNSON.

## Current New York Musical Attractions

"BLOSSOM TIME," Ambassador Theater.  
"GOOD MORNING, DEARIE," Globe Theater.  
"MUSIC BOX REVUE," Music Box.  
"SPICES OF 1922," Winter Garden.  
"SUE, DEAR," Times Square Theater.  
"TANGERINE," Casino Theater.  
"ZIEGFELD FOLLIES," New Amsterdam Theater.

MAY JOHNSON.

## Marcel Dupre's Latest Triumphs

Marcel Dupre, the young organist at Notre Dame Cathedral, Paris, has been gathering new laurels during recent months in England and the Continent. His series of eight recitals at the Trocadero Palace in Paris brought forth this remarkable tribute from the pen of Robert Brussel, an officer of the Ministry of Fine Arts, writing for the Paris Figaro:

From an essentially musical point of view, the organ recitals by Marcel Dupre at the Trocadero were among the most important events of the season. I mean by this, those events where the interpreter, without selfish display, subordinates himself to the music itself, and while investing it with true style and radiance, succeeds in making it sound new without an appeal to innovation. The recitals of Dupre were an eloquent testimony of this. The unforgettable concerts which he lately gave at the Conservatory, when he played the entire organ works of Bach, placed him in the front rank of contemporary organists. Incomparable "improvisateur" as he is, he could adorn his playing with all the transcendent brilliancy of the instrument. But, although born a virtuoso, he is above everything else an artist and musician, and voluntarily surrenders the powers given him, in order to be the servant of art. This reverence, this moderation, this passion which dominates him, gives to the interpretations of Dupre a moving power which only great artists attain. There is no one today who does greater honor to his country.

Dupre dedicated the first section of the monster \$80,000 organ at Westminster Cathedral, London, with three recitals in July. This instrument when completed will be one of the largest in the British Isles. Dupre is preparing his programs for his forthcoming American tour. He will reach New York the latter part of September, and start immediately at Montreal, going to the Pacific Coast and back to Chicago during the months of October, November and December. During January, February and March he will tour the Middle West and the eastern part of the country. His tour is developing rapidly and, according to reports, may surpass all previous records for organ recital tours in this country.

## Ernest Davis Back in New York

Ernest Davis, American tenor, has just returned to his home in New York from a trip of several weeks, during which he managed to combine very effectively business with pleasure. The pleasure part of the trip consisted of several motor outings, a number of visits to musical friends en route, a visit to relatives in Erie, Pa., and a short sojourn in Kansas City and Lindsborg, where local boyhood friends are always eager to greet their one-time chum and now popular concert singer. The business part of the trip consisted of several successful concert appearances, conspicuous among a concert for the State Normal School in Edinboro, Pa., and a recital in the Tabernacle of Indianapolis. Mr. Davis is now ready for a rest and is looking forward to the beginning of his tour in the fall.

## An Almost Forgotten Anniversary

Leipzig, August 7.—Johann Kuhnau, the immediate predecessor of Johann Sebastian Bach as cantor in Leipzig, a notable figure in early musical history and one of the first composers of "program music," has been dead 200 years last June 6. The anniversary came near being forgotten, but someone remembered it in the nick of time, so the little town of Geising in the Erzgebirge has had a celebration, on August 5 and 6. Among the music produced was Kuhnau's musical farce, "Musici Curiosi." At a church concert works by Kuhnau and his contemporaries were performed by well known Dresden artists.

A.



## FOREIGN NEWS IN BRIEF

(Continued from page 17)

berg school, has been produced here with some success. It treats a renaissance subject, and is entitled "Beatrice Caracci." P. R.

## A DAUGHTER OF MEYERBEER DIES.

Berlin, July 27.—Frau Cornelia Richter, wife of Gustav Richter, a well known painter, died here in an advanced age. She was a daughter of Giacomo Meyerbeer. C. S.

## CHARLOTTENBURG OPERA'S BIG REPERTORY.

Berlin, August 1.—The Deutsches Opernhaus in Charlottenburg, which already has a repertory of no less than ninety-six operas, is adding "Boris Godounoff" to its list this season, and will thus have the honor to introduce this masterpiece to the Berlin public. Siegfried Wagner's "Bärenhäuter" and d'Albert's "Flauto solo" are also new items planned for the ensuing season, during which "Aida," the "Magic Flute" and other works will also be newly staged. A number of new singers has been engaged. A. B.

## A HAMBURG NOVELTY.

Hamburg, August 2.—One of the novelties promised by the new management of the Hamburg Opera is "Die Geiselfahrt," by Gerhart von Kuessler. The composer was for some years active as conductor in Hamburg and was the successor of Hausegger as conductor of the Philharmonic concerts, but had to relinquish his post after some unpleasant incidents with the committee of leading citizens. The affair has been somewhat of a cause célèbre in German musical circles, as Kuessler is regarded as a strong creative personality, and the success of his work would be in the nature of a vindication. S.

## THE LATEST—AN ITALIAN BALLET.

Berlin, July 19.—After the Russian and Swedish ballets, which have claimed the attention of the whole of Europe, an Italian ballet has made its appearance, beginning its activities in the "Theater des Westens" here. Its head is, however, of Russian birth, though married to an Italian. Her name is Ileana Leonidoff-Massera. The members of the troupe, presumably Italians, are remarkable for their exceptionally fine physique as well as a fair technique, all of them being schooled toe dancers. The decorations, by A. Molinari, are picturesque and refined. The first program comprised four dance-pantomimes, including an oriental festival, a fantasy executed by animated Old-Sèvres

figures, and a Goldoni comedy arranged as ballet which music by Ottorino Respighi. The fourth, "The Tragedy of the Wizard Ballanzon," is an attempt to combine tragedy and grotesquerie. Sommi-Piccardi's music emphasizes the second at the expense of the first. C. S.

## MUNICH

(Continued from page 35)

Among those who are to be here before long, I hear, is William Brady, the well known New York vocal teacher. And by the way, William J. Guard, the genial and Mergeresque press representative of the Metropolitan Opera, is staying at Bad Ischl just at present, that famous bathing resort in the Salzkammergut hills which used to be visited every summer by the élite of the Viennese musical world, including Johannes Brahms, Johann Strauss and Theodor Leschetizky. Later, too, Leopold Godowsky made it his summer home for several years. Bad Ischl is also distinguished as the last surviving lair of the sedan-chair. They were in use there up to a few years ago to transport sensitive visitors from their homes to the baths, and very likely are still so employed. William J. and Mrs. Guard will visit the Salzburg Festival, provided they can find accommodations in the little city, which promises to be crowded, and then gradually work on toward home via Italy, sailing from Genoa about the middle of September.

## A GOOD PIANIST.

A young Russian pianist, Alexandre Borovsky, former pupil of Nikolai Medtner (who, it is said, will be in America next winter), played for me the other afternoon at a friend's house. Borovsky has made quite a name for himself here on the continent. He is playing in Spain next month, will do a lot of concert work through Europe again next winter, and has an offer for South America for the summer of 1923. There is also a good chance of his coming to visit us in the fall of that year. I predict a success for him if he does come. He is free from affectation both personally and in his playing, an excellent musician and a thorough master of all styles, as he proved in a varied impromptu program. His touch is "warm"—as the expression is. Particularly interesting were some things by Serge Prokofeff, two "Sarcastms" and six "Visions Fugitives." The latter I had heard from the composer himself, but, studied intimately and played with the sympathy which Borovsky showed toward them, they were much more effective and beautiful than on first hearing in a recital hall. H. O. O.

## I SEE THAT

Anna Fitzu will appear in "Salome" next month in New York.

Katherine Bacon, the English pianist, is under Antonia Sawyer's management.

Yvonne D'Arle will sing at the Opera Comique before returning to this country.

A. Russ Patterson's artist pupils are singing in various parts of the country.

The scheduled opening of the Eastman Theater will not be interfered with by railroad conditions.

Henry Edward Krehbiel has written a fine text to "Cosi fan Tutte."

Annie Louise David continues to create interest in the West. Gay MacLaren is a prime favorite at the independent Chautauques.

William Henry Hall has achieved wonders with the chorus of the Columbia University summer session.

Fifteen thousand people greeted Willem Van Hoogstraten and the Philharmonic Orchestra at their farewell concert at the Lewisohn Stadium on August 16.

Rosa Wolff, a favorite pupil of the late Rafael Joseffy, has opened a new school of music bearing the master's name.

London hails Paul Reimherr as a lieder singer who "really counts."

Alfred Cortot will soon return to America for his fourth tour.

A. Y. Cornell's summer session at Round Lake drew students from eighteen different States.

The Philharmonic Society will begin its season on November 14 under Stransky's baton.

The New York University Summer School Chorus gave an excellent concert on August 10, under the direction of J. Warren Erb.

Arnold Volpe will leave New York soon to take charge of the Kansas City Conservatory of Music.

George Reimherr is filling several summer engagements. Many notable people attended a musicale held at Jean De Reszke's villa at Nice.

Georgette La Motte witnessed the famous "Passion Play" given recently at Oberammergau.

Ralph Leopold scored an emphatic success when he appeared during festival week at the summer school of Columbia University.

Harold Hurlbut inaugurated the first North Idaho Music Festival.

The Bohemian Grove Play for 1922 was repeated at the Tivoli Opera House, San Francisco, with success.

Beryl Rubinstein and Andre de Ribapierre appeared at the closing concert of the Cleveland Institute of Music.

Pier A. Tirindelli, formerly head of the violin department of the Cincinnati Conservatory of Music, and conductor of the orchestra, has tendered his resignation to Bertha Baur.

Ernest Davis combined business with pleasure this summer. Jaroslaw De Zelinski is dead.

Sokoloff recently had great success in conducting the London Symphony Orchestra in two concerts at the big National Welsh Festival at Ammanford.

Adella Prentiss Hughes, the Cleveland manager, is due in New York this week.

Nina Morgana will feature Mana-Zucca's "Dan Cupid" next season.

Cecil Arden heard Lehar conduct his new operetta, "Frasquita," in Vienna.

Marguerite D'Alvarez was given a real ovation at her farewell concert in Melbourne.

Olive Nevin is to be soloist at one of the November "Pop" concerts of the Detroit Symphony Orchestra.

Elena Gerhardt is spending the latter part of her vacation at Upper Saranac.

Henry Hadley is creating a very favorable impression as conductor in Philadelphia.

Milka Ternina, formerly of the Metropolitan Opera Company, is now residing at Brunn.

It is said that there were few Americans at the opening performances of the Munich Festival.

Marcel Dupre's series of eight organ recitals in Paris aroused much enthusiasm.

Fred Patton had half a dozen dates in August.

Glazounoff has again disappeared and European musicians are concerned about his whereabouts.

A new cowboy operetta, "At the Golden Gate," had its premiere in Hamburg on August 17.

A daughter of Meyerbeer died in Berlin recently.

Park Benjamin, father-in-law of the late Enrico Caruso, died on Monday.

## ORCHESTRAL COMPOSITION CONTEST FOR PRIZE OF \$1,000

1923 North Shore Musical Festival

The Chicago North Shore Festival Association announces a contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1923 North Shore Music Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during season 1923-24.

## RULES OF THE CONTEST

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestral score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
6. The term "orchestral composition" under the provisions of this contest shall signify a work for orchestra alone, not a concerto for piano or violin, nor a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestral parts, legibly written in ink, not later than a month before the date of the public rehearsal.
8. The orchestra parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrums, cymbals, etc.) the following number of string parts: eight first violins, eight second violins, five violas, five violoncellos, five double basses.
9. The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public. If, after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of the contestants has been obtained.
10. The five compositions selected for performance at the public rehearsal will be directed by the Orchestral Conductor of the Festival Association.
11. The winning contestant will receive a prize of \$1,000 and his composition will be performed at the final concert of the 1923 Festival under the direction of the Orchestral Conductor of the Festival Association. If in the opinion of the Festival orchestral conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.
12. No work may be submitted that has previously been performed or published. Compositions that have been submitted in the previous competition and which failed to win the prize may be sent in again, provided, however, that (in accordance with rule 11) no public performance has taken place or that the work has not been published.

Albert Spalding will introduce some new works of Respighi to American audiences next season.

Fitzhugh W. Haensel has returned from Europe.

Five thousand music fans heard Cyrena Van Gordon and Charles Marshall sing in Chicago recently.

The tenth German Bach festival will be held in Breslau.

Genevieve Ward, the American tragedienne, died recently in London.

William John Hall believes that a teacher should study how to teach as well as how to perform.

Gigli is sailing for this country on the S.S. Colomba, on September 8.

Arthur Hartmann continues his interesting series of articles on the Bach sonatas in this week's issue.

Herma Menth will be the first pianist to appear at the new Eastman Theater, Rochester.

Paulo Gruppe, cellist, and his wife, Camille Plasschaert, violinist, have been engaged as soloists and chamber music players for the summer concerts at Fontainebleau. J. V.

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for next season is practically filled and the proposition offers exceptional advantages. The present owner desires to sell because of ill health. For particulars address "A. L. S." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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### A. Y. Cornell Summer Session Draws Students from Eighteen States

Round Lake, N. Y., August 14.—The sixteenth annual session of the A. Y. Cornell Summer School of Vocal Instruction closed here on August 12. The exceptionally large class of forty-nine pupils made necessary the use of two assistants—Charles Gilbert Spross, the well known composer-pianist, as coach, and Adelaide Louise Campbell, head of the vocal department of Hollins College, as assistant voice teacher and teacher of French diction. Aided by these two well equipped artists, Mr. Cornell has made this term the most interesting and successful six weeks' course in the history of his now well-established institution.

Mr. Cornell's course offers to singers and teachers a special and unique system of study, where the main principles of voice training are discussed not only in private lessons but also in master classes, where Mr. Cornell imparts in an informal and interesting manner the system of study that he has deduced from the best thought of the day on the subject of tone production and song interpretation.

The value of the open forum style of these classes cannot be over-estimated, as all vocal problems are thoroughly gone over and correct principles clearly illustrated by pupils particularly adept in the condition under discussion. Some points which are confusing and difficult of understanding in themselves are frequently cleared up by observing the treatment of the same difficulty in the voice of another. Mr. Cornell's exceptional knowledge of vocal difficulties makes the classes very interesting indeed.

An added feature has been the inspiring coaching of Mr. Spross, his knowledge of all repertory and deep interest in young singers being of untold value.

Miss Campbell has completed her eighth year as assistant to Mr. Cornell and is a real friend to the younger singers. Her French diction course was well attended this year.

Weekly recitals have been held in the large Round Lake auditorium each week, all of the students being presented to the public during the season.

Several of the more-experienced singers were guests of Station WGY at Schenectady and gave an interesting program; in fact, the newspapers and WGY both proclaimed it the best program ever broadcasted from the Schenectady station.

Ruth Ely, pupil of Mrs. Gaudry of Savannah and also of Mr. Cornell, gave an enjoyable recital on July 26, with Mr. Spross assisting as accompanist and solo pianist. Miss Ely has a very promising coloratura voice.

Elma Carey Johnson, soprano, with Mr. Cornell as accompanist, sang groups of Italian, French, Russian and English songs before an enthusiastic audience in the Auditorium on August 7.

The A. Y. Cornell Summer School attracts teachers and singers from all parts of the country, eighteen States being represented in this year's class. H. T.

### Philharmonic Series to Open Early

The Philharmonic Society of New York announces that its series of twelve concerts at the Metropolitan Opera House will be given on eight Tuesday evenings and four Sunday afternoons in the coming season, instead of ten Tuesdays and two Sundays as in last season. This series will begin earlier in the season than last year's, the first concert being scheduled for Tuesday evening, November 14, under the direction of Josef Stransky.

Conductor Stransky did not direct any of the concerts at the Metropolitan Opera House last season and the series did not open until January 31, with Willem Mengelberg and Artur Bodanzky conducting. Willem Mengelberg will direct the Philharmonic in the latter part of the season at the opera house as well as at Carnegie Hall and the Brooklyn Academy of Music.

Soloists who will appear with the Philharmonic Orchestra at the Metropolitan Opera House concerts during the season are Arthur Rubinstein, Toscha Seidel, Alexander Siloti, Jacques Thibaud, Artur Schnabel, Hans Kindler and Josef Lhevinne. The Tuesday evening concerts will take place on November 14 and 28, January 9, 16 and 30, February 13 and 27, and March 27; and the four Sunday afternoons will fall on December 17 and 24, March 18 and April 8.

New members of the Philharmonic Orchestra will include Henri Wolsky, first violin; Samuel Kuskin, Joseph Urdang, Emil Greinert and Charles Vinicky, second violins; Oswald Mazzucchi, Otto Van Koppenhagen and Victor Lubalia, cellos, and Jacques Klass, fourth trumpet. Conductor Stransky will return from Europe to commence rehearsals early in October, the society's season opening at Carnegie Hall on Thursday evening, October 26.

### Many Tours for Ethelynde Smith

After a very active concert season during 1921-22, Ethelynde Smith, the soprano, has been having a delightful summer at Camp Wawonaissa, Alton Bay, N. H. Her entire time has not been devoted to pleasure, however, as she has been busy selecting and working up new programs for next season and booking tours as follows: Second Canadian tour, November; sixth southern tour, December; fourth transcontinental tour, January, February and March, 1923; eastern dates en route through the entire year. Miss Smith will have many return engagements next season and new ones are already booked as far south as the Gulf States; as far west as the Pacific Coast, and as far north as Nova Scotia and Ontario, as well as western Canada.

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Left to right: (top row) Clarence Dretke, baritone, vocal teacher, Canton, Ohio; Howard Thomas, tenor, Holyoke, Mass.; Franklin C. McGill, tenor, Brooklyn, N. Y.; Frank Hardman, tenor, vocal teacher, Lebanon Valley College, Annville, Pa.; Joseph H. Whittemore, tenor, vocal teacher, Richmond, Va.; (third row) Stuart McKirdy, baritone, vocal teacher, Altus, Okla.; Harvey Litatedi, tenor, Hartford, Conn.; Earl O. Waldo, bass, Youngstown, Ohio; Bessie Peyton, soprano, Hollins College, Va.; Helen H. Brockway, soprano, vocal teacher, Utica, N. Y.; Katherine Beane, contralto, Knoxville, Tenn.; Helen F. Smith, soprano, Rutherford, N. J.; Gertrude Watts, contralto, vocal teacher, Bluefield, W. Va.; Ralph Spittal, tenor, Springfield, Mass.; Anna Gavett, soprano, Philadelphia, Pa.; Thomas A. Sullivan, tenor, Pittsburgh, Pa.; George Timmons, baritone, Gloverville, N. Y.; (second row) Belle Robinson, contralto, vocal teacher, Lima, Ohio; Elma Carey Johnson, soprano, vocal teacher, Philadelphia, Pa.; Ethel Beat Rowe, soprano, Brooklyn, N. Y.; Lillian S. Willis, soprano, vocal teacher, Herkimer, N. Y.; Florence Schofield, soprano, Philadelphia, Pa.; Emma Reeves, contralto, vocal teacher, Harrisburg, Pa.; Adelaide Louise Campbell, contralto, head of vocal department, Hollins College, Hollins, Va.; Charles Gilbert Spross; Mr. Cornell; Minna J. Gaudry, contralto, vocal teacher, Savannah, Ga.; Edith Frantz Mills, contralto, vocal teacher, Lebanon, Pa.; Helen Klafky, soprano, Huntington, L. I.; Ruth Ely, soprano, Savannah, Ga.; Dorothy Sholly, soprano, Annville, Pa.; Rose Des Rosiers, soprano, Holyoke, Mass.; (first row) Virginia Martin, soprano, Detroit, Mich.; Genevieve Garretts, soprano, Hurricane, W. Va.; Grace Beaumont, soprano, Cohoes, N. Y.; Berta Jones, soprano, Jamaica, L. I.; Mildred Whiting, soprano, Meriden, Conn.; Matilda Himes, soprano, Albany, N. Y.; Eea Minnick, soprano, Round Lake, N. Y.; Emily Penick, soprano, Lexington, Va.; Lucille Rogers, contralto, New York City; Eloise Peake, soprano, Harrisburg, Pa.; Grace Johnson, soprano, Brooklyn, N. Y.



Photo by Humes

A. Y. CORNELL'S 1922 SUMMER CLASS AT ROUND LAKE, N. Y.

## CONCERNING STYLE AND INTERPRETATION IN SINGING

By George E. Shea

The Genius of Musical Performance has the same earmarks for the voice as for any other instrument. What the French violinist, P. Baillot, wrote upon this subject in his "Method for the Violin" can be taken to heart by singers. Hear him!

"It is the Genius of the Performer which identifies itself with the genius of the composer, follows him in all his intentions and makes them known with equal facility and precision; which even perceives in advance the effective passages, thus assuring them a more brilliant rendition. It is this Genius which gives to the execution the color

This course will not lead to eminence. There is but one means: the development of a sure and ever-ready vocal technic, an all-capable servant of the mind and heart.

Style must precede interpretation and always govern it. The ability to encompass the difficulties of pieces of classic severity, where style served by technic presides, must be beyond question before one attempts the emotionalism of the romantic and modern repertory. And style—sometimes deemed an elusive and indefinable essence—is largely a matter of the authority conferred (to a singer's manifestations) by exactness in the use of the above mentioned elements and by the exact appreciation of and rendering of note values. One of the vain imaginings of so-called interpretation is to sing the notes as they are not written! Von Bulow, Liszt's son-in-law (and not the German general of the World War), paraphrasing St. John I, 1, said: "In the beginning was rhythm." Singing strictly "in time" confers great authority, or ascendancy over the public, because your hearers can then "march" with you. "In order to interest and to move one must be understood, and in order to be understood one must be clear." If unfamiliar songs are not readily appreciated in concerts, one probable reason is that the singer has failed to communicate the beat to the audience, which is actually uncomfortable because it gropes for and cannot seize the metrical pulsation of the music.

Exactness of pitch is another element of style. This canon of good taste is often disregarded. A singer whose ear and voice are accurate otherwise, will make a quick dip from and an ensuing slur back to pitch as each word of any textual importance is sounded. This scooping up to pitch is supposed to convey "feeling," used sparingly this is a legitimate effect, but its use readily degenerates into a habit destructive of all nobility, earnestness and simplicity of style. The ideal attack is the instantaneous emergence of the tone in the perfection of its quality and in the heart of the pitch, whether on an initial vowel or following an initial consonant. As a general rule, each vowel must appear in immediate purity, and each consonant must be swiftly articulated.

The last of the elements on which style mainly depends is the will to continuous flow of tone. This is really a combination of the last three of the "Big Four," namely, breath control, tone production and enunciation. But, for the many vocalists who never achieve pure sostenuto because of their faulty practice of exerting a breath-impulse or an effort of the larynx with each new word, it frequently helps to concentrate on the thought of the continuity of breath-exhaust through tone. This will-to-continuous-tone must result in automatic action of the breathing apparatus, so that, once a phrase is started, the bellows maintain without the least relaxation their pressure for tone even during the articulation of tone-interrupting consonants and whether the words come rapidly or slowly. In fact, the "breath-exhaust through tone" (without breathiness) may be helpfully thought of as functioning independently of what goes on in the throat above the glottis, in the mouth, and at the lips.

Thus constituted, singing embodies style—honesty, clarity, purity, sobriety, elegance, distinction. And given a singer with heart, brains and imagination, interpretation will soon measure up reasonably to the French violinist's definition.

### Prindle Scott Conducts Community Singing

John Prindle Scott, composer, who is at his summer home, "Scottage," at MacDonough, N. Y., is conducting a series of community "sings" in that village. On August 3 about two hundred people gathered to celebrate "Old Home Night." Assisting the local soloists were two of Mr. Scott's guests from New York, Francis H. Neff, pianist, and Pierre Remington, basso of the Hinshaw Opera Company. The latter included some of Mr. Scott's songs.



GEORGE E. SHEA

best suited to the style of the composer; which joins grace to sentiment, simplicity to grace, strength to gentleness, and marks the shadings upon which opposite effects depend. It can pass suddenly to contrasting expressions, styles and accents; disclose without affectation salient passages while veiling adroitly those which are vulgar; it penetrates the spirit of a composition to the point of revealing effects which nothing indicates; it communicates to the listener the sentiment that welled in the soul of the composer, and it makes live again the masters of past centuries and renders their sublime accents with the enthusiasm proper to this noble and touching Language of the Gods.

Admirable! But—a most substantial BUT—whereas instrumentalists understand that no such genius can be evidenced in performance until mastery of technic has been gained by years of arduous work, many, many singers do not realize, or perhaps do not admit to themselves, the supreme importance of unbeatable persistency in acquiring perfection in the elements—the Big Four—of singing: attack, breath control, tone production (resonant throughout from pp to ff), and enunciation (extreme vigor and agility of the tongue and lips). These are the irreducible minima of a singer's equipment.

To a young singer of engaging physical qualities and a sympathetic but insufficiently trained voice (and mind), the temptation is great to stress interpretation and, admittedly, to win facile applause from, and through, mediocrity.



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